

EXAMPLES OF

ARCHITECTURAL GRANDEUR

CHARLES WILD



SELECT EXAMPLES
OF
ARCHITECTURAL GRANDEUR

IN
BELGIUM, GERMANY, AND FRANCE:

A SERIES OF
TWENTY-FOUR SKETCHES DRAWN ON THE SPOT,

BY THE LATE
CHARLES WILD,

AND ETCHED UNDER HIS DIRECTION
BY JOHN LE KEUX, AND OTHER ARTISTS.

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DESCRIPTION OF THE PLATES.

PLATE I.

NAVE OF THE CHURCH OF ST. JAMES, AT ANTWERP.

AMONG the numerous picturesque churches, which adorn the city of Antwerp, that of St. James is most deserving of particular attention. It is large and well proportioned, being in the latter period of the pointed style, and possessing great simplicity in its arrangement and decorations; and has, moreover, the advantage of being much enriched with works of sculpture of great merit, executed by some of the best Flemish artists.

This view will convey a general idea of the nave, which is terminated at the west end by an inappropriate screen, of the Ionic order, in white marble. The pulpit is by the sculptor Willemssens, and is well designed and executed.

Throughout the whole extent of the nave, are chapels adjoining the aisles, all of which have altars and pictures, most of them by Flemish painters, and some of considerable merit, particularly the Apotheosis of St. Roch, by Seghers, and another from the pencil of Mabeugius.

In the north wing of the transept, is also a fine picture by Tyssens, a Flemish master of great talent, whose works are rarely seen in English collections.

PLATE II.

ALTAR OF THE HOLY SACRAMENT, IN THE CHURCH OF ST. JAMES, ANTWERP.

The second view is taken in the south wing of the transept, and presents principally the altar of the Holy Sacrament, which, if objectionable on account of its general design and the bad effect produced by its black and white marble, is, nevertheless, rendered highly picturesque and interesting by the accessories which accompany it. The statues of St. Peter and St. Paul were carved by Willemssens and Verbruggen. The screen of white marble which forms the enclosure of the altar table, by Quellyn and Kercks, is a most beautiful specimen of their skill. The picture which surmounts the altar table, represents the Last Supper, and is from the pencil of Otto Vaenius, who is more celebrated as the Master of Rubens than for his own productions.

In the aisle of the choir, seen from this point of view, are two of the beautiful confessionals with which this church is embellished. The entrances to the aisles of the choir are also enriched by four insulated statues, possessing great merit, particularly that of St. James.

The choir is entered under a jubé of no architectural merit. The high altar, though somewhat overcharged, is very magnificent; and the statue of St. James, in his episcopal habit, surrounded by cherubim, is well designed and beautifully executed by Quellyn. To the aisles of the choir are attached chapels, as in the nave.

PLATE III.

THE SEPULCHRAL CHAPEL OF RUBENS, IN THE CHURCH OF ST. JAMES, ANTWERP.

The chapel, at the extreme east end, was appropriated to receive the remains of the celebrated Rubens, and forms the subject of this plate. This great man expired in the year 1640, in the 64th year of his age. His affectionate widow, Helena Forman, determined to celebrate his obsequies in a manner suitable to his illustrious character; and his remains were conveyed to the chapel represented in the view, attended by the Clergy and Chapter of the cathedral church of Antwerp, and of the collegiate church of St. James, and by the various orders of Mendicant Friars: at the side of the bier walked sixty boys of the Orphan Asylum, each bearing a lighted taper in his hand, the deceased being immediately followed by his family, the Magistrates of the city, the Members of the Academy of Painters, the Nobility, the Merchants, and the leading citizens of Antwerp, by whom he was greatly respected and beloved. For the performance of the funeral ceremonies, the church of St. James was hung throughout with black velvet, at the expense of the family; the service being performed in the sumptuous manner usually adopted for the nobility. His widow afterwards endowed the chapel given in the view, and erected in it the altar there represented. The picture above the altar table is from the painter's own hand, and, though now much injured, retains

enough of the master to shew that it was executed with great care and skill. The composition consists of the Virgin with the infant Saviour in her lap, and near her are St. George, St. Jerome, and other holy men and women. In the figure of St. George, Rubens has given his own portrait, and those of his two wives in the females near him. Above the picture is a marble statue of the Virgin, which is presumed to have been executed by Du Quesnoy, more commonly known by the title of *Il Fiamingo*. The small crucifix also, which stands upon the altar table, is said to be that which was used by Rubens himself in his private devotions.

PLATE IV.

CHAPEL OF THE VIRGIN, IN THE CHURCH OF ST. CHARLES OF BORROMEO, AT ANTWERP.

Another very interesting church at Antwerp, which formerly belonged to the Jesuits, and is now called the church of St. Charles Borromeo, was built from the design of Rubens, but unfortunately so far destroyed by fire, in the year 1718, as to have left but few remains of the structure, as erected by him. It was originally very grand in its architectural character, and superb on account of its materials, being principally composed of valuable marble taken by the Spaniards from an Algerine corsair which was conveying it to Constantinople for the erection of a mosque. Being brought to Cadiz, it was there sold to an Antwerp merchant, who transferred it to the Jesuits. This church appears to have been perfectly completed by Rubens, who enriched it with a great number of his paintings, all of which were destroyed in the fire. Of these, thirty-nine upon the vaulting, the subjects taken from sacred history, afford extraordinary proof of Rubens' talent at fore-shortening. They were fortunately copied, some years before the fire, by De Wit, and were afterwards engraved by Jean Punt, and published at Amsterdam, 1751. All that now remains of the architecture of Rubens in this church, is the lower part of the façade, and the chapel of the Virgin (the subject of this plate), which adjoins the south side of the west end of the nave, and remains much as Rubens left it.

This, though small in dimensions, is very pleasing in its design, and very beautifully decorated, being inlaid with various valuable marbles, some of which, near the altar, have been painted with scriptural subjects, by H. van Baelen, but now are much defaced. The statues also in front of the piers and the confessionals are in a good style of design.

The recess, which contains the altar, is ingeniously contrived to admit a high light upon the altar screen, in which there is, at present, a modern picture of no great interest, and it has therefore been deemed admissible to introduce into the view the Assumption of the Virgin, which had certainly been placed there originally, as is evident from the statue of God the Father, above it, holding the crown, and the inscription "Veni ut Coronaberis" on the keystone of the arch; and because Michel, in his life of Rubens, expressly says that he painted an Assumption of the Virgin for the high altar of the cathedral church at Antwerp, which, on completion, was found too small, and was therefore purchased by the Jesuits for the chapel of the Virgin attached to their church.

PLATE V.

VIEW IN THE CHURCH OF ST. BAVON, GHENT,

The cathedral church of St. Bavon is said to have been erected between the years 1462 and 1535. By Charles the Fifth, in 1540, the canons of the ancient abbey church of St. Bavon were here established, and at a later period it became the see of the Bishops of Ghent. This church is of large dimensions, in the pointed style, but possesses little architectural merit.

Throughout the whole extent of the aisles, of the nave and choir, are chapels, with altars of marble and pictures, some of great interest. One of these, from the hand of Van Eyck, is said, traditionally, to have been the first painting ever executed in oil. Another, worthy of notice, is a picture by Rubens, representing the patron saint, St. Bavon, distributing his goods among the poor on the eve of his retirement from the world. This is a work of great merit, and was originally more appropriately placed at the high altar. Other pictures in the chapels are ascribed to Otto Vaenius, Gerard Honthorst, Janssens, Crayer, Seghers, and the best of the Flemish artists.

The high altar in the choir is a vast architectural composition, erected in black and white marble, by Verbruggen of Antwerp, and contains a picture of the Last Supper by Van Cleef. On each side of the altar are two cenotaphs, in memory of four Bishops of Ghent. That for Bishop Triest is superior to the others, and is a beautiful specimen of Du Quesnoy.

The pulpit in the nave is supported by statues, and decorated with bas-reliefs in marble, the work of Delvaux, a sculptor of Namur. It is of wood, with bas-reliefs in marble, and supported by two figures, of the size of life, representing Truth revealing the Scriptures to Time; and, on either side, at the foot of the stair, is an Angel in an attitude expressive of attention and admiration, the size of the principal figures, and also in white marble; the whole resting on a base of black marble. The canopy over the pulpit is supported by the trees of life and knowledge, and appropriately decorated. The view given in the plate is taken at the north-west end of the nave.

PLATE VI.

VIEW IN THE CATHEDRAL CHURCH OF MECHLIN.

The metropolitan church of St. Rombaut was founded in the year 1000. The present fabric is of large dimensions, and in the pointed style, which prevailed in Flanders during the fourteenth and fifteenth centuries. Its exterior is particularly remarkable on account of the square tower at its west end, which was begun to be erected in 1452, and rises to the height of 348 feet.

The interior is grand in its general effect, and the nave in particular is striking, from the statues of the Apostles attached to the columns, which are larger than life, and executed in a grand style of design. The termini above these, and the ornaments surrounding the upper part of the windows, are evidently of a later date than the architecture of this part. In front of the piers, which separate the chapels of the nave, is a series of pictures representing the principal incidents in the life of St. Rombaut, presented to this church by the bishops, abbots, and abbesses of the diocese, on occasion of the jubilee which was held in the cathedral in 1775. Their merit, as works of art, is but little; nor are the other pictures in this church of much interest, with the exception of one in the transept, from the pencil of Vandyck, which was originally painted for the high altar of the church of the Recollôts, now entirely destroyed.

This picture is justly considered among the finest of the works of this master. It represents the Saviour upon the Cross, in the placid repose of death, between the two thieves, who are still writhing in its agonies. At the foot of the cross, on the right side, is the Virgin in the deepest grief; behind her, St. John; and, on her left, an armed soldier on horseback, whose action and countenance express a profound astonishment at the awful scene: in front of him is the half-naked executioner; and, in the distance, a crowd of people.

The effect of this picture is highly impressive; for the artist has contrived to convey an idea of that supernatural darkness which attended the event; and the colouring throughout, though considered by some critics as too cold, is certainly appropriate.

The procession, introduced into this view, is one which is occasionally seen at the high festivals celebrated in this church.

PLATE VII.

CHOIR OF THE CHURCH OF ST. JAMES, AT LIEGE.

The city of Liege, which now forms the eastern boundary of Belgium, was for many years the see of the bishopric, and capital of the principality of Liege. Its magnificence, until the latter part of the eighteenth century, is attested by the number of its public edifices, and by the rank and opulence of the prelates and clergy by whom it was governed. The bishops of Liege, as princes of the empire, possessed great temporal as well as spiritual authority; the chapter over which they presided consisted of sixty priors, who must have proved their nobility for four generations, or have been admitted doctors or licentiates of divinity or law in some respectable university.

The officers of this chapter are worthy of enumeration. They consisted, beside the prince bishop, of the grand provost and archdeacon of the city; the grand dean and president of the council; a suffragan bishop; the grand vicar; seven archdeacons; the grand chanter; the rector; the treasurer; the grand chancellor of the prince bishop; the official of the bishop's court; the official of the chapter; fourteen provosts of the collegiate churches of the diocese; and four secular abbots.

The great number of ecclesiastical and conventual buildings, contained in this city and its suburbs, appears almost incredible, considering their extent. The cathedral church, dedicated to St. Lambert, is said to have been of vast dimensions, but not of elegant architecture. Of this not a vestige remains, having been totally destroyed, with several other ecclesiastical edifices, in the vandalism of 1794.

Besides the cathedral, there were seven collegiate churches, thirty-two parochial churches, and upwards

of forty religious houses, of various orders, for both sexes; so that, in fact, the city of Liege seems very properly to have been designated the "Paradise of Priests."

Some of the churches, which still remain, possess much architectural merit; but the abbey church of St. James, from which the view is taken, appeared to be the most worthy of consideration, being a beautiful specimen of the latest period of the pointed architecture.

This abbey, which belonged to the Benedictines, was begun to be built in 1014, and completed in 1019; but the present church contains no remains of that remote period. It appears rather to have been carrying on from the commencement of the sixteenth century, and to have been finished under Nicholas Ralis, the thirty-ninth abbot, between 1522 and 1551, with the exception of some of the statues and pictures of the choir, which were contributed under the fiftieth abbot, about the year 1709. The statues of the chancel, which are evidently of the date of that part of the edifice, clearly prove the high eminence which the sculptors of Liege had then acquired.

The vaulting of this part is richly decorated with paintings in fresco, the windows are filled with painted glass, and those at the east end are particularly remarkable for the beauty of their form and effect.

The architecture of the nave is also very elegant and picturesque.

PLATE VIII.

QUADRANGLE OF THE EPISCOPAL PALACE, AT LIEGE.

This plate represents a part of the quadrangle, which is now all that remains of the once sumptuous palace of the prince bishop of Liege. It was erected by Cardinal Erard de la Marck, the fifty-fifth bishop, in 1506. It consisted of two quadrangles, similar to that here represented. In the centre of that destroyed was a fountain; and there can be no doubt that the state apartments of this prelate, at a period so remarkable for ostentatious display in the dwellings of the great ecclesiastics, must have accorded with the character of the age; but, judging from the grotesque character of the architecture of the quadrangle, it may be presumed that the refinement, which had then arisen in Italy, had not yet extended itself to Liege.

PLATE IX.

RUIN OF THE KNIGHTS' HALL IN THE CASTLE OF HEIDELBERG.

Few places in Europe possess so much to interest and delight the intelligent traveller as Heidelberg.

The town (supposed to be the Budoris of the ancients, and to derive its modern name from the profusion of whortle-berries, "Heidel-beeren," growing in its vicinity, and thence, by some authors, called "Myrtillorum Vacciniorum Mons,") is situated in a valley of great beauty, on the left bank of the Neckar, a few miles above its confluence with the Rhine. It is environed by lofty vine-covered hills, on which the lover of nature finds inexhaustible recreation, and the invalid may breathe in as salubrious and exhilarating an atmosphere as can be enjoyed on this side the Alps.

The University, at all times in high repute, is, next to that of Prague, the most ancient in Germany; having been founded under Rupert Senior, Count Palatine, in 1376. It could boast, at an early period after its foundation, of a library of great celebrity, which was considerably augmented by Otto Henry in the sixteenth century. A most valuable portion of the treasures, which it contained, was transferred by Tilly, when he sacked the town in 1622, partly to the Vatican, at the solicitation of Pope Gregory XV., and partly to the Imperial Library at Vienna. Many of the manuscripts, *editiones principes*, and other works of great rarity, were removed to Paris during the French Revolution; and restored to their original depository at the peace of 1815.

But the most fascinating object of attraction at Heidelberg, for the artist, the antiquary, and the philosopher, is the view of those impressive ruins of the castellated palace, which, through so many ages, formed the magnificent and happy abode of the Counts Palatine of the Rhine.

The first Palatine, or Pfaltzgraf of the Rhine, mentioned as such in history, was Eberhard Duke of Franconia, brother to the Emperor Conrad I. Upon his death, without surviving issue male, in 939, the Palatine dignity passed to the house of Bavaria, and was held by Lewis, son of Otto V., when he received, in 1225, investiture of the castle and town of Heidelberg from the Bishop and Chapter of Worms.

Of the architectural state of the castle nothing is known until the time of Rupert III., who succeeded to the Palatine upon the demise of his father, Rupert II., in 1398. Under him, a great part of the edifice appears to have been erected, of which few vestiges remain. The part particularly ascribed to his foun-

dition, was that which occupied the west side of the great quadrangle, anciently known as "the king's house," an appellation which it doubtless acquired when this elector was, in 1400, advanced to the imperial dignity, after the death of the emperor Frederick V., who had, in the same year, been raised to the throne upon the deposition of Wenceslaus. Under Rupert, who was honourably entertained in England and admitted into the Order of the Garter in 1403, and who died in 1410, the church of the Holy Ghost, at Heidelberg, was built; and the remains of that prince, as well as many of his successors in the Palatinate, were there deposited.

Under Frederick I., who was Elector Palatinate from 1444 until 1476, the chapel within the castle, now destroyed, was erected. That prince also augmented the fortifications of the castle and surrounding heights. His nephew Philip, who succeeded him, was distinguished for his patronage of men remarkable for their talents and virtues; and his court was the scene of great splendour and festivity. A tournament was held here in 1481; and, in 1489, the Emperor Maximilian was received by the elector with the extraordinary pomp and state observed at that period upon similar occasions.

Like his predecessor, his son Lewis V. is said to have been a munificent patron of the arts, and to have greatly embellished the castle and enlarged the town. He became elector in 1508; and, at the diet of Worms, publicly opposed the Roman Catholic interests, and obtained the peace of religion in 1532. After having refused the imperial dignity, he died in 1544.

By Frederick II., who succeeded his brother Lewis, the Protestant faith was also protected and encouraged in the Palatinate; but finally established under their nephew, Otto Henry, called the Magnanimous, in whose reign was erected that part of this once magnificent palace, of which the very beautiful fragment shewn in the view, entitled "Ruin of the Knights' Hall in the Castle of Heidelberg," still remains.

This, which constituted the eastern side of the great quadrangle, is a specimen of the rich style which prevailed on the revival of classical architecture, and in which statues and sculptural embellishments were introduced wherever they could be appropriated. In this front it will be seen that the piers, which separate the windows on the three tiers, are alternately decorated by statues; the first tier representing Joshua, Samson, Hercules, and David; the second, Strength, Faith, Hope, and Justice; the third, Saturn, Mars, Venus, Mercury, and Diana. Surmounting the entablature are statues of Jupiter and Pluto. The windows are throughout much enriched; and those on the lower tier have also pediments, containing circular medallions, with busts of Nero, Cæsar, C. Marius, M. Anthony, and M. Brutus.

The principal entrance accords with the general character of the front; having two detached statues, supporting on either side the entablature, surmounted by armorial bearings, and a medallion with a bust of Otto Henry and figures on each side. There can be no doubt that the interior of this hall corresponded with its exterior. At present it is a total ruin; a part of the eastern wall alone remaining, in a shattered state. Below this part of the castle is a terrace, situated on the edge of the precipitous cliff which forms, on this side, the boundary of that richly wooded valley separating this from the eastern and more elevated part of the mountain which gives name to this place.

Adjoining the northern extremity of the Knights' Hall is a very picturesque house, of much earlier date, and now in the occupation of the guardian of the celebrated Tun, still shewn to strangers, though totally devoid of its ancient interest.

PLATE X.

TERRACE FRONT OF THE CASTLE OF HEIDELBERG.

The rest of the north side of the quadrangle is principally occupied by that vast mass of building erected by Frederick IV., which has suffered less on its exterior from the devastations committed by the French than any other part of the palace.

It is seen in its whole extent, on the north side, in the view taken from the terrace, from which the extreme beauty of its situation can be best appreciated. In respect to its architecture, it suffers on comparison with that adopted by Otto Henry, but it is not without a boldness of character which renders it, in a high degree, imposing. The south front, of which a small part is seen in Plate IX., is more highly ornamented and picturesque than the north; having attached to all the piers which separate the windows, statues in high relief, standing on brackets, whereon the name of each is inscribed, with the date of the death of the individual represented in the following order:—Charlemagne; Otto de Wittelsbach; Lewis; Rodolph; the Emperor Lewis; Rupert, king of the Romans; Otto, king of Hungary; Christopher, king of Denmark;

Rupert Senior; Frederick the Victorious; Frederick II.; Otto Henry; Frederick the Pious; Lewis; John Casimir; and Frederick IV. These statues cannot be commended greatly as works of art, but are not without character and boldness of design, whilst they impart to the whole front a very picturesque effect.

As Frederick V. was in his minority at the time of his father's demise, he did not assume the government of the Palatinate until 1613, on his return from England, accompanied by his highly accomplished consort, Elizabeth, daughter of King James I.

Their arrival in the Palatinate was hailed by their subjects with the most enthusiastic joy; and, during the few years in which they inhabited the palace at Heidelberg, it was the seat of unprecedented splendour and felicity.

To gratify the fine taste which Elizabeth had acquired for gardening and the fine arts, Frederick, soon after their arrival at Heidelberg, caused an extensive part of the mountain adjoining the palace to be levelled and planted as a garden for her recreation. In this, not merely shrubs, orange, and lime trees, but forest trees of large growth, were introduced. In the centre of the flower garden was an elegant fountain, ingeniously constructed for purposes of irrigation; and from the edge of the precipice fell an artificial sheet of water, resembling a natural cascade. The principal entrance to this enclosure, which is now the botanical garden of the University, has escaped the devastation generally committed on this place, and bears a Latin inscription, purporting that it was raised in 1615, by Frederick V., in honour of his beloved wife Elizabeth.

This prince also added to the fortifications of the castle, and is supposed to have erected the great gate which leads to the quadrangle on the south side, on the massive towers of which are two statues representing Lewis the Pacific and Frederick the Fifth.

On the election of that ill-fated prince to the kingdom of Bohemia, in 1619, he left this enchanting abode, where he and his family had enjoyed so much power, respect, and domestic happiness, to become a wanderer without a home, and to terminate a life of extraordinary vicissitudes, by that worst of all maladies, a broken heart, at the early age of thirty-six.

At the Peace of Westphalia, Charles Lewis, the worthless son of Frederick, was appointed to the Lower Palatinate, which descended to his son Charles, who was only distinguished for extreme piety, and who, dying without issue in 1685, was the last of this family who continued in the Palatinate.

The final destruction of this place was accomplished in 1692 under Louis XIV., whose ferocious animosity against the Palatinate and its consequences are best depicted by Voltaire.* It suffices here to say, that the desolation which this place now exhibits was effected at that epoch; and that it was by the express command of the French king, is evident from its having been celebrated by a *Te Deum* at Paris, and by a medal struck on that occasion, which bears this inscription, "Rex dixit et factum est."

PLATE XI.

CATHEDRAL OF STRASBOURG, FROM THE MARKET PLACE.

The foundation of this Cathedral is dated in 1015, and it is not improbable that the present crypt and choir are remains of the architecture of that period.

The nave is of much later date, and is presumed to have been completed after the middle of the thirteenth century, but it cannot be cited as a favourable specimen of the style which then prevailed in Germany and other parts of Europe; and it may be remarked, generally, of this Cathedral, that its architecture offers little interesting to the experienced eye, excepting the magnificent front which terminates its west end.

This part of the fabric was designed by Erwin de Steinbach, who laid the first stone of the north-west tower in 1277. Unfortunately for himself and for posterity, he did not live to carry this stupendous undertaking to its completion. He died in 1318, and it is uncertain how much of the design had then been effected. It was carried on by his son John until the year 1339, when he followed his father to the grave. From that time until the commencement of the fifteenth century, it is unknown by whom it was conducted: it was then committed to the care of Jean Hulz, a native of Cologne, who is said to have terminated the spire in 1439. It is probable that the want of funds or zeal, which caused the completion of these parts to be so long delayed, prevented altogether the erection of the spire on the south-west tower

* *Siècle de Louis XIV.*, vol. i. p. 316.

which Erwin de Steinbach must undoubtedly have intended. The composition of this façade is of course greatly injured by the absence of so important a feature, and it has also suffered by the introduction of the wall terminating horizontally between the towers, where a gable end must have originally been placed.

In dimensions, this façade surpasses every other example that the architecture of the middle ages has furnished. Its width, taken from the lower part of the buttresses, is 154 feet; and its height, from the ground to the top of the cross at the summit of the spire, is 455 feet. The stone employed on this part of the fabric is of a dark colour, but of so hard a texture that it has resisted the operations of time in an extraordinary degree, whereby the sculptural ornaments which decorate its whole surface, from the basement to the very summit of the spire remain in good preservation, wherever the hand of violence has not been exerted. At the commencement of the French Revolution, this destructive instrument was actively employed in defacing the statuary of the several entrances, and particularly of those in the west front, where the original architect had displayed the greatest efforts of his art and invention. Fortunately, their restoration has fallen into good hands, and promises to be completed with great skill and judgment.

The principal of these entrances is by a porch of great beauty, having in its recession five columns on either side, and statues in ancient ecclesiastical habits standing upon ornamented brackets surmounted by canopies.

Above these the archivault is divided into five compartments, each containing a multiplicity of scriptural subjects in high relief, commencing with the Creation, and embracing the leading events and personages of the Old and New Testament.

On the pillar, which separates the two entrances, is a statue of the Virgin holding the Infant Christ. The doors were anciently covered with plates of brass, engraved with subjects from the Old and New Testament; with representations of Apostles, Martyrs, and Saints, with an inscription that imported that they were made in 1343. The brass of these doors, at the time of the Revolution, was cast into money. The field of the arch immediately above these entrances, is divided horizontally into four compartments, representing the leading incidents in the Life of Christ.

The outer arch of this porch is surmounted by a lofty pediment, ornamented on the sides with elegant pinnacles, and statues of angels playing on musical instruments, and in its tympanum are three statues, representing God the Father, the Virgin with our Saviour, and Solomon on a throne between lions.

The lateral entrances, through smaller and less decorative, correspond in beauty of design with the principal one. In the arch of that to the south are bas-reliefs, representing the Last Judgment, the Resurrection of the Dead, and the Condemnation of the Wicked. In the archivault are four ranges of figures representing angels and saints, and on the other side of the entrance are figures illustrative of the parable of the Ten Virgins. The arch above the entrance on the north side, contains bas-reliefs, representing the Purification of the Virgin, the Adoration of the Magi, the Massacre of the Innocents, and the Flight into Egypt. In the archivault are saints and angels; and on the sides of the entrance female figures portraying the Cardinal Vices and Virtues.

The great rose window, which surmounts the principal entrance, forms a remarkably beautiful feature in this front, and may be cited as the most elegant of its class. The outer part, decorated with a series of foils, terminating in bunches of foliage, is about fifty feet diameter, and being considerably detached from the window, produces a relief and depth of shadow highly beneficial to its effect. In the arcade, immediately above this part, were formerly statues of Christ and the Twelve Apostles.

The fronts of the buttresses also are much enriched, and among other sculptural embellishments are four large equestrian statues, representing Clovis, Dagobert, Rodolph of Hapsburg, and Louis XIV. The three first were carved in 1291. It is an impressive fact, that though Strasbourg has been in the possession of France since the time of Louis XIV., there is no part of this extraordinary monument of art which was not erected by German artists.

PLATE XII.

SOUTH WING OF THE CATHEDRAL OF STRASBOURG.

On entering this Cathedral, by the porch at the south end of the transept, the eye is forcibly struck by the beauty and peculiarity of the column which stands in the centre, bearing the receptacle for the holy water. This column rises to a great height, and supports the arches of the roof; its shaft is surrounded by eight columns, to four of which are attached three tiers of statues, apparently somewhat larger than the size of life. The four on the lower tier are evidently saints, the rest angels, some with musical instruments, others

with scrolls. When this was erected cannot be ascertained; but, considering its merit, it may fairly be conjectured to be the work of Erwin de Steinbach, or of one of his three children, all of whom he devoted to the study of architecture and sculpture, in which they became able practitioners.

It has been mentioned in the account of the west front that his eldest son carried on that part of the fabric from the time of his father's death till 1339, and it is also known that his daughter Sabina was employed on the decoration of the porches of the south end of the transept, where a statue of St. John, formerly bore this inscription:—

“Gratia divinæ pietatis adesto Savinæ
De petra dura, per quam sum facta figura.”

PLATE XIII.

THE MANSION-HOUSE, LOUVAIN.

Perhaps there is no city of the Netherlands so rich in historical recollections as the now neglected city of Louvain. Before Brussels arose into eminence it was the capital of the Netherlands, and, as early as the tenth century, an important town, belonging, with its county, which then included Brussels, Nivelles, Vilvorde, Tervuren, and the forest of Soigny, to the Duke of Lorraine. Lambert I., a cadet of the house of Hainault, and son-in-law of Duke Charles, became, towards the close of that century, possessor of this territory, with the title of Duke of Brabant. From this period Louvain was long the seat of government, the place of inauguration of the dukes, and in most instances, of their sepulture; whilst, under their auspices, it commenced a career of commercial prosperity, unrivalled by any other city of the Netherlands. Its chief trade consisted in the staple of the country, woollen and linen goods; and for more than three centuries, it was celebrated by contemporary historians as the greatest, wealthiest, and most populous of the Flemish cities. The correctness of this assertion may be believed, when we find it stated, that at the commencement of the fourteenth century, under Duke John III., Louvain contained four thousand drapers' warehouses, and one hundred and fifty thousand weavers. But the century which saw Louvain attain the height of her commercial prosperity, also witnessed her fall. In 1382, the guilds, incited by the “Tisserands,” revolted against Wenceslaus the duke: and after a long and sanguinary contest they were subdued; but many inhabitants having been slain, and many more having become voluntary exiles to England, whither they carried their manufactures, this ancient city never, as a mart of commerce, regained its ascendancy.

But another, and a far greater, celebrity was in reserve for Louvain. In 1426, John IV., Duke of Brabant, under the auspices of Pope Martin V., laid the first stone of its celebrated university. Upon the new foundation, gifts and endowments from kings and nobles, privileges and immunities from popes and councils, were lavished with unequalled liberality; the first scholars from Cologne and Paris were invited to fill the professorships; and Louvain, with her princely university and its forty colleges, once more took a lofty place among the cities of the Netherlands. During the whole of the sixteenth and seventeenth centuries, the celebrity of this ancient city was still increasing;—the fame of her former merchant nobles was thrown into shade by that of her more illustrious professors; the name of Louvain was pronounced with reverence by the most learned of a learned age, and to partake the benefits and augment the renown of her noble university, scholars without number pressed from the farthest confines of Europe.

It was at the period of her second rise that the splendid Mansion-house, or *Maison de Ville*, was erected. The more ancient building had probably been destroyed during the tumults before referred to, and in 1440 the first stone of this edifice was laid: it was not, however, completed until ten years after.

The accompanying plate renders farther description unnecessary:—we may however remark that while the exterior is very pure in its *details*, it is badly designed as a *whole*. The extreme love of ornament, which characterises in every country of Europe the decline of the pure Gothic, has been indulged here at the expense of correct taste; and the result is, not a noble pile, forming an imposing whole, but a splendid shrine on a gigantic scale.

PLATE XIV.

THE COLLEGIATE CHURCH OF ST. PETER, LOUVAIN.

Although Louvain possesses many churches, none are remarkable for their architectural beauty, except this. It is of magnificent dimensions, the length being 533 feet, and each of the side aisles 430. This noble structure was probably erected at the commencement of the thirteenth century, in place of the earlier

church, which was founded by Lambert II., Duke of Brabant, about 1045. As the tomb of Duke Henry IV., who died in 1235, is placed in the midst of the choir—an honour conceded at that period only to founders or great benefactors—it seems very probable, both from this circumstance and the style of building, that the present church of St. Peter was erected by him.

In the fifteenth century this noble structure became the university church; it possessed rich endowments; and the “Rector Magnificus,” or supreme head of the university, was always *ex officio* chancellor, and president of the Chapter; while the other ecclesiastical benefices were mostly annexed to the professorships.

The fall of the principal tower, more than a century ago, greatly injured this noble church; but the interior still remains in good order. There are some valuable pictures; one by Quentin Matsys is considered as his best; the pulpit is a rich specimen of carving in wood: at the base it presents, in a spirited group as large as life, the conversion of St. Paul. This handsome work formerly belonged to the cathedral of Mechlin, but it was brought to Louvain at the beginning of the French revolution. The tabernacle, or shrine containing the host, which surmounts the high altar, is also a most beautiful ornament; it is of white marble, and covered with exquisitely delicate sculptures of scriptural subjects in very high relief.

PLATE XV.

NAVE OF THE CHURCH OF THE BAREFOOTED CARMELITES, GHENT.

The fraternity of the Carmelites, or Whitefriars, established themselves in the ancient city of Ghent before the close of the thirteenth century, and soon obtained from the eager liberality of the citizens property to a large amount. Among the many religious orders which during the middle ages occupied splendid establishments in this city, the Carmelites seem to have been pre-eminent; and their historian exultingly relates, how nobles and monarchs vied in liberality toward the “brethren of Mount Carmel;” and how numbers of illustrious men from the chief families of the Netherlands, laid aside their splendid array, and relinquished the dreams of earthly ambition, for the spotless robe and silent cell of the White Friars. The church represented in the plate, is a large, but compared with others, a plain edifice; it was built in 1712, and contains some good pictures. That in the plate is probably the picture of the Virgin, painted by Rubens, expressly for her chapel in the old church, and with the “piece of the true Cross,” which was among its chief treasures, shares the admiration of Sanderus.

Beneath the middle arch, seen in the plate, stands the pulpit, a very elaborate, but we can scarcely say tasteful performance. The ponderous sounding-board, with its images of cherubs and medallion portraits, suspended by cords and pulley, the heavy carving of the pulpit, the formal double flight of stairs, and the no less formal supporting palm-tree, compose a whole, which, however rich, has little claim to the praise of elegance. The group at the foot must, however, be excepted. The middle figure has much dignity, and the attitudes of all the three figures are spirited and unconstrained.

PLATE XVI.

VIEW IN THE CHURCH OF ST. ANNE, BRUGES.

The church of St. Anne, one of the five parochial churches of this ancient city, is a very handsome and large structure, and was built by the united munificence of the senate and people. The precise date of its erection cannot be ascertained; but as Sanderus, in 1637, speaks of it as then but recently built, we may assign it to the commencement of the seventeenth century. The view in the plate represents the nave and one of the side aisles, and from these we can form a correct idea of the noble character of the whole church.

But the chief object of attraction is the beautiful pulpit. The elegant shell, supported by the two light and graceful angelic figures, the high relief of the carvings that surround the pulpit, the singularly rich and sharp foliage which forms the balustrade, the airy figures on either side of the stair-foot; above all, the noble statue of Faith, with cross and chalice, kneeling upon the Scriptures, and far from bending beneath the weight she is represented as supporting, seeming to uphold it with a single finger; constitute altogether a work of extreme taste and beauty, and render it one of the most elegant specimens of this kind which can be seen in the Netherlands.

PLATE XVII.

HOTEL DE BOURGTHEROULDE, ROUEN.

Among the many interesting relics of past days still remaining in this fine old city, one of the most curious is the building which forms the subject of Plate XVII. Gothic ecclesiastical structures meet our eye on every side, and the most ancient cities still present some remains of the middle-age military architecture; but specimens of the old dwelling-house are very rare; and, from the perishable nature of their materials, and the alterations requisite to adapt them for modern habitations, the few yet remaining will, ere long, be swept away.

The Hôtel de Bourgtheroulde, in the "Place de la Pucelle," is the only stone mansion of the class termed the Burgundian now existing, since the demolition of that fine abbatial residence of St. Ouen. From the researches of M. le Prevost, we find that it was commenced toward the end of the fifteenth century by Guillaume Leroux, Seigneur de Bourgh, who was living in 1486: and that it was finished by his son, who was Abbé of Aumale and Val Richer, an ecclesiastic of some eminence, since he was employed in the negotiation respecting the "Concordat."

From without nothing is seen of this splendid mansion; but, on opening a wooden door, a small paved court-yard appears, surrounded on three sides by buildings, of which that facing the entrance is the front. This part, as seen in the plate, is divided into compartments, by long and slender buttresses and pillars; and almost every space, except that occupied by the windows, is filled with bas-reliefs, representing allegorical subjects, and, for the most part, well executed. Among these will be found the Salamander, the device of Francis I. The upper windows are very rich; and, in the tympanum of each surmounting arch, are two obliterated coats of arms, the one supported by stags, the other by horses. It is much to be regretted that this fine front should be partly overshadowed, and its effect so greatly injured by that unsightly tower which is seen on the right in the plate.

The tower on the left is hexagonal, divided at each angle by buttresses and pillars, similar to those of the front; and it is interesting, not only on account of its elegance, but for its curious bas-reliefs. These are six in number, each representing a pastoral scene, and having inscriptions placed below. These bas-reliefs, though very neatly executed, will not bear comparison with those of the front. "The human figures and cattle remind us of those numerous little wood-cut figures which we see in the missals of that period." The sharp point of this tower is surmounted by a bunch of thistles rising from a crown; an emblem which has excited much inquiry, but which has baffled hitherto all attempts at elucidation.

The left wing forms a gallery, which, as the reader will perceive, is very rich. Beneath the windows is a base of about seven feet in height, supporting six arcades, charged with candelabra on the sides, and adorned with arabesques. Within the arches are the windows. Upon the base are two tiers of bas-reliefs; the lowest presents a series of arabesques, executed in very good taste. The second tier, which is between four and five feet from the ground, forms that celebrated series which exhibits the meeting of our Henry VIII. with Francis, in 1520, on the plain between Guisnes and Ardres, known by its characteristic name of "the Field of the Cloth of Gold." This series is executed in marble, upon five tablets, each two and a half feet in height and seven feet long. Although greatly mutilated, and much injured by time and weather, many of the details can still be made out, and they form a valuable study for the antiquary. The third range of sculptures, extending above the windows, represents a series of triumphs. These, although even in a more mutilated condition than the lower tiers, are considered by competent judges to possess great merit, and are much in the style of Jean Goujon. As these allegorical sculptures seem to coincide with the designs which he made about this period, for De Verville's translation of the *Polifilo*, Mr. Dawson Turner considers is not unlikely that Jean Goujon himself may have been the sculptor. These are surmounted by a rich cornice, but the roofing is very mean, and most probably modern.

The gallery, which forms the opposite side of the court-yard, is in a very ruinous state, chiefly owing to a fire which happened about fifty years since.

The interior of this fine old mansion still presents many curious details; and, from its general appearance, no less than from the device of the Salamander, so frequently seen, we doubt not but that the conjecture of the Abbé Noel is correct, that the Hôtel de Bourgtheroulde formed a place of temporary residence to Francis I., on his return from the "Field of the Cloth of Gold."

PLATE XVIII.

VIEW IN THE CHURCH OF ST. REMI, DIEPPE.

This church is of noble size, and, at the first glance, presents an imposing appearance: nor does the mixture of styles of which it is composed immediately strike the eye as incongruous, since it rather seems a proof of its undoubted antiquity. The huge circular pillars with their grotesque capitals, as seen in the plate, give the church the appearance of those early Norman abbeys, beneath whose roof Duke Robert might have pronounced his vows of pilgrimage, or his son received the gonfanon, which insured him the conquest of England. It is, therefore, with a feeling of disappointment we learn that the church of St. Remi has been built scarcely two centuries; and the correctness of this date is proved to the architectural antiquary, by a closer inspection of the structure. Even the grotesque style of the capitals in the choir "is but the capriciousness of the Gothic verging towards the Grecian;" and the clustered shafts of the transepts merely bad imitations. A strange fatality seems to have attended this church: it was commenced about 1660, and scarcely finished when, in 1694, a bomb destroyed the roof of the choir; and, from that time to the present day, it has remained incomplete.

PLATE XIX.

PART OF THE NAVE, TRANSEPT, AND CHOIR OF THE CATHEDRAL OF AMIENS.

The Cathedral of Amiens, one of the proudest boasts of Gothic architecture in France, both on account of its noble dimensions and the extreme purity of its style, was commenced (the former church having been destroyed by lightning) under the episcopate of Evraud de Foulloy, Bishop of Amiens, in 1220. Robert de Luzarches gave the designs and commenced the building; but he having died before its completion, the beautiful Cathedral of Amiens had the rare advantage of being finished by two architects, Thomas de Cormont and Renault his son, who, both alive to the excellence of the original designs, strictly and scrupulously adhered to them, even to the minutest details. By the latter of these, according to an inscription formerly inserted in the pavement of the nave, the work was completed in 1288. Some of the minor details and more decorative parts were probably added at a subsequent period, and the towers of the west front were certainly not commenced until 1360, nor were they finished before 1401.

The interior of this noble cathedral, with its colossal dimensions, its lofty and finely-struck arches, the grace of its proportions, the delicacy of its details, above all, the perfect harmony and repose which pervades it, inspires the mind with intense feelings of admiration. Nor does this admiration decrease, when the spectator contemplates the difficulties which have been overcome to produce so immense a pile, which has braved the storms of so many centuries, and which, although the work of three successive architects, presents a unity of design and a perfection of execution, as beautiful as it is rare.

In this plate, part of the nave and transept are seen, together with a distant view of the choir. The nave, 220 feet in length, 132 feet in height, adorned with sixty clustered pillars, each about forty-two feet high, and remarkable for the beauty and variety of their capitals, presents a very imposing appearance. To the left the pulpit is placed, a fine and well-executed composition; but its beauty has been exaggerated, when ranked on an equality with the finest in France. It is supported by Faith, Hope, and Charity, in the form of Caryatides, and the canopy is surmounted by an angel seven feet high, sitting, pointing to heaven with his right hand, while he holds open with his left the book of the Evangelists, on the page of which is inscribed "*Hoc fac, et vives*" (This do, and live). This pulpit was executed in 1773, by Dupuis, a distinguished sculptor of Amiens, at the cost of 36,000 francs.

The choir, the lengthened sweep of whose graceful pillars and lofty arches form, in this plate, so beautiful a distance, is approached by a flight of elliptical marble steps; and is remarkable not only for the general beauty of its architecture, but for the rich carvings of its stalls, executed in 1522, and the decorations of its altar. Of the immense wealth of the chapter, and splendour of this church in former times, some idea may be formed, when we find, that in 1486, the high altar was adorned with a bas-relief of pure silver, representing our Saviour, the Twelve Apostles, and the Prophets, and weighing above one thousand pounds. The poverty of the chapter, in 1597, rendered the sale of this splendid ornament necessary; and its place has been supplied by *gilt* bas-reliefs.

Behind the high altar is placed an immense glory, the rays of which are just discernible in the plate, and produce a good effect. Within this glory are groups of seraphim in attitudes of profound veneration: these

are executed with much grace, and although a modern work, it harmonizes better with the general character than the other "improvements," which during the eighteenth century were inflicted on this noble structure.

The ancient Jubé, or rood-loft, was a rich stone screen, in the profusely decorated style of the close of the fifteenth century: this was, in 1761, taken down, and its place supplied by the stone piers and iron gates seen in the plate; and the whole is surmounted by a beautiful bronze crucifix, very richly gilt.

PLATE XX.

CHAPEL OF NÔTRE DAME DU PUY, CATHEDRAL OF AMIENS.

This chapel of Nôtre Dame du Puy is placed on the pier, on the right hand of the entrance to the choir, and owes its original foundation, in 1348, to Firmin Coquerel, chancellor of France, and a canon of this cathedral. It was at that time called the chapel of the "Pilier rouge," the pier being then painted red. The name it now bears is believed to have had its origin in a miracle, which tradition relates was performed by the Virgin, in resuscitating a young chorister belonging to this cathedral, whom a Jew, enraged at hearing him chant "*Gabrielem archangelum*," as he passed along, killed. A very popular tale, which has its counterpart in almost every country of Europe, and which is familiar to the lover of early English poetry, from the beautiful "*Prioresses Tale*" of Chaucer. In honour, therefore, of this "undoubted miracle" of "Our Lady of the Well," a fraternity, to her express honour and glory, was established in the fifteenth century, which was inferior to none of the religious associations of that period, in wealth or in numbers.

The date of the erection of this chapel is not known; it is, however, evidently very modern. Behind the altar, four Corinthian columns of black marble, with gilt capitals, are placed; and within these is the picture representing the Assumption of the Virgin, painted by an esteemed Flemish artist, named Francken, in 1628. The statues, of the size of life, which decorate the altar, are by Nicholas Blasset, a celebrated sculptor of Amiens, who, from the excellence of his works, was appointed sculptor to Louis XIV. These statues are remarkable for the grace and purity of their form and expression. On the right is Judith, holding the head of Holofernes; and above her is David, playing on the harp: on the opposite side is Esther; and above, Solomon, holding a tablet. The whole altar-piece is surmounted by a statue of the Virgin, larger than life, drawing a child from a well.

PLATE XXI.

CATHEDRAL OF CHARTRES, WITH THE PORTE CHATELET.

The city of Chartres boasts a high antiquity, and, long before its present noble cathedral was erected, was a place of some importance, and an episcopal see. The earlier church having been destroyed by fire, in 1020, the erection of the present building commenced. Judging from the style of its architecture, rather than from vague historical tradition, it seems impossible that any portion now remaining, except the crypt and part of the choir, should be referred to so early a period as the eleventh century; since the whole of the transept, the nave, and the west front, with the exception of a few parts of more modern construction, are entirely belonging to that earliest pointed style, which appeared in the twelfth century. This opinion is supported by evidence derived from authentic sources, proving that the west entrance and the south-west spire were not completed until 1145; a fact, which determines the period of the erection of the nave to have been but a few years earlier.

The subsequent additions to this noble structure were the porches which form the entrances to the north and south transepts; and that spire, which, in the opinion of the French antiquaries, is the pride and glory of the cathedral of Chartres, and which was not erected until 1514. This beautiful spire was the work of Jean Texier, of Beauce, and it was intended to supply the place of a former spire, which, never completed, had been destroyed by lightning.

The representation of the spire, as given in the plate, renders farther description needless; it may, however, be remarked, that it abounds in sculptured embellishments highly creditable to the taste of the artist, but so minute, that they cannot be seen from the ground, except by the aid of a powerful lens. This spire also affords a curious proof of how little the architect of these times deemed it necessary to conform his design to those of his predecessors.

The west front, of which only the upper part is seen in the plate, is very splendid. It is entered by three lofty doors, adorned by porches of very rich construction; above, are three great windows, filled with stained

glass, and surmounted by the beautiful "rose window:" while far above the houses at its base, and making the lofty "Porte Chatelet" appear dwarfed in comparison, the noble structure rises with a gallery communicating with the spires; and above, a range of niches, fifteen in number, occupied by colossal statues of those kings and queens who were its chief benefactors. Yet above, in the angle of the roof, which appears behind the façade, is a statue of the Virgin, supported by an angel on either side, each bearing a censer; while the point of the gable is finished by a large image in ecclesiastical vestments, supposed to represent St. Aventin, the first Bishop of Chartres.

This noble edifice, which during the middle ages was a bishop's see, is dedicated to the "Virgin Mother." The height of the beautiful spire is 378 feet, that of the other, 342; the width of the entire front 150 feet, and the length of the whole church 400.

PLATE XXII.

NORTH PORCHES OF THE CATHEDRAL OF CHARTRES.

The northern entrance to this church is approached by a flight of seven steps; and the three porches, which adorn the entrance, seem to have received much more injury, either from time or popular fury, than those on the southern side. The lower parts, which still remain, are, however, in good preservation. Above the middle portal, in the tympanum of the surmounting arch, is the Virgin and Child; and ranged on either side, are large statues of kings, queens, and nobles, whose names are now unknown, but who were undoubtedly distinguished by their largesse to the church. Every part of the three porches is crowded with figures and bas-reliefs of the principal events in the Gospel history. The wise and foolish virgins are also sculptured here: the wise, bearing their lamps upright; the foolish, upsidedown: while, with a very needless alteration of the scriptural text, they are represented as *fourteen*.

There are many other curious bas-reliefs sculptured on these porches. Job on the dunghill; angels and archangels, in lengthened order; and the signs of the Zodiac, in which the year is represented as beginning in June. This, however, affords a key to the whole; and proves them, each and all, to be alchemical symbols, upon which the vulgar eye might glance, and then turn away, but which to the gaze of the adept, presented an open book, wherein, in mystic characters, and symbols of deep and wondrous import, he might read those profound discoveries which the sages of the East had opened to his view. For the art of the alchemist was emphatically holy, and pursued by the monk in his cell; and therefore was the porch of many a cathedral adorned with fanciful imagery of this delusive science.

All the decorations of these northern porches are of a far more grotesque and bizarre character than those of the other sides. The reader will doubtless observe the gigantic heads, half dragon, half crocodile, which are placed between the porches, as water-spouts. Upon these very useful appendages to the building, the Gothic architects seem usually to have lavished all their taste in ugliness; and if a selection of heads almost unrivalled in beauty can be made from the noble saints and graceful angels that adorn the niches, and surmount the arches, a selection of heads unequalled in deformity might be made from the water-spouts of our ancient cathedrals.

PLATE XXIII.

SOUTH PORCHES OF THE CATHEDRAL OF CHARTRES.

The southern entrance is approached by a flight of seventeen steps, and its three porches are adorned, within and without, with innumerable sculptures; while eighteen large statues of kings and queens, each standing in a niche, and all surmounted by rich pyramidal canopies, form a very imposing whole. Judging from the copies made by M. Willemin of some of these regal figures, we should feel inclined, both from the flatness of the style and from the very formal and ungraceful arrangement of the draperies, to assign them to a period as early as the close of the twelfth century—the earliest period of the introduction of whole-length figures, either as ornaments or as monumental effigies.

In the tympanum of the middle arch is our Saviour, holding the book of life; and on each side, in parallel lines, statues of the twelve Apostles. The doorways on either side are also adorned with figures of saints with their respective emblems, prelates holding books, and benefactors to the church, some of whom are in complete mail, and bearing shield and banner. During the middle ages, the splendour of all these porches must have been extreme, since ancient manuscripts relate that all the figures were richly gilded; and some remains of gilding are even yet visible on the parts least exposed to the injuries of time and weather.

PLATE XXIV.

NORTH AISLE OF THE CATHEDRAL OF CHARTRES.

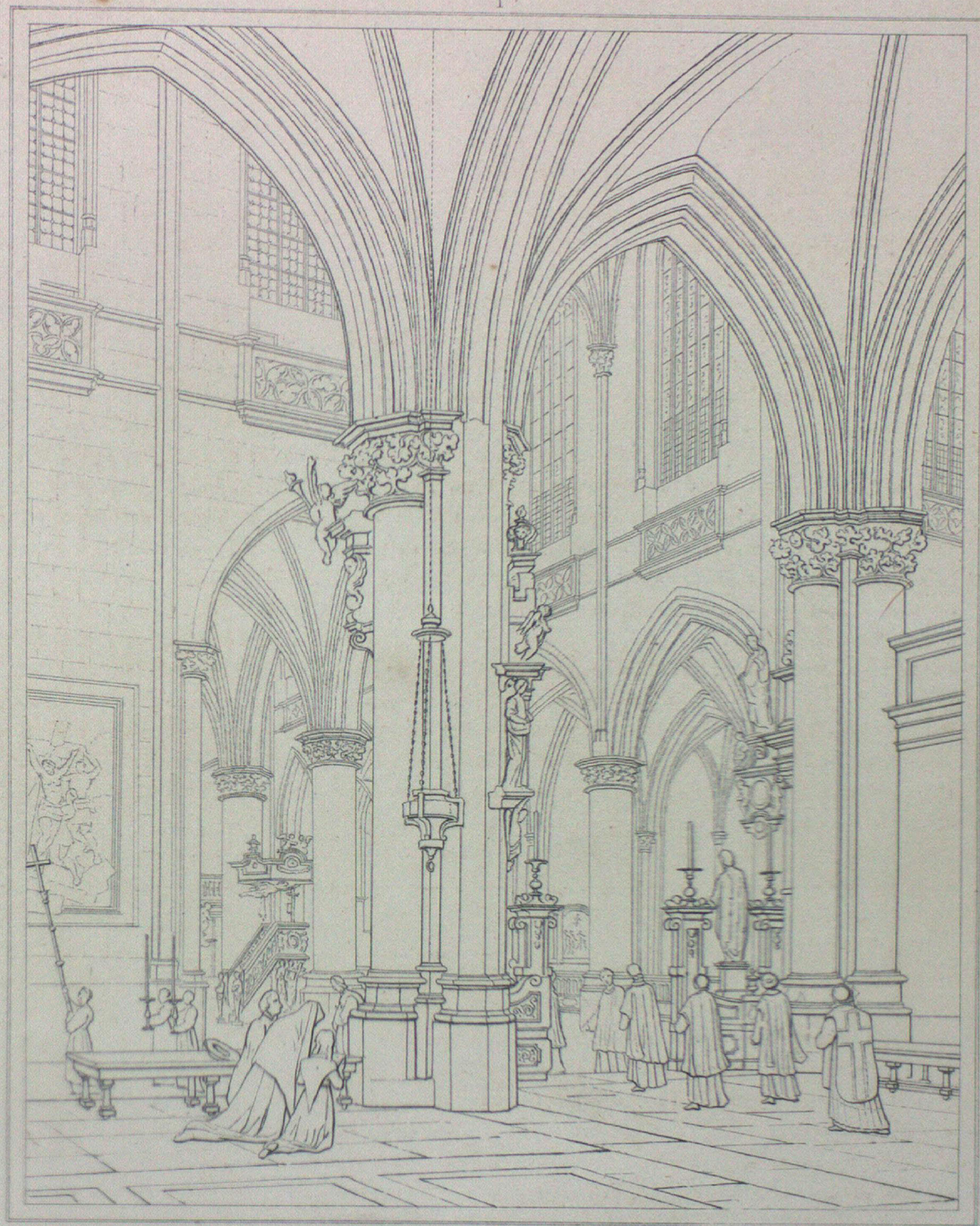
On entering the interior, the impression produced on the mind by this magnificent pile is even deepened. The noble nave and transepts present fine specimens of the early pointed style; and the whole effect is rendered peculiarly striking from the rich play of many-coloured light that streams through the windows of the nave and side chapels, which still retain their original stained glass. In the lower compartments of these windows are figures of saints and martyrs, fifteen feet high; while, in the circular compartments above, are representations of the principal benefactors to the church, mostly in complete mail, and each with armorial bearings blazoned on his shield. Among these are several of the Dukes of Bretagne, of St. Louis, of his son, who died in early youth, and of Simon de Montfort, the powerful opponent of our third Henry.

The view in the plate presents the north aisle of this church, and a part of the magnificent screen that separates the choir throughout its whole extent. This splendid work, formed entirely of white marble, was designed and partly executed by Jean Texier, the architect of the beautiful spire. It was commenced in 1514, and completed, from his designs, in 1539. The extreme beauty of this screen may be well appreciated from the portion seen in the plate. The richness of its embellishments is well relieved by the plain vaulting of the roof; and, although the opposite columns are almost Norman, while the screen itself belongs to the period when the latest Gothic was verging into the Burgundian, they yet harmonize well together.

The surrounding range of bas-reliefs, in all, forty-one, contains the whole history of the Incarnation, commencing with the birth of the Virgin;—those represented in the plate are the treachery of Judas, and the appearance of our Saviour before Pilate. The reader will observe the admirable effect which the range of delicately-carved canopies, extending above the bas-reliefs, produces in breaking the otherwise formal line that connects them, and the light effect of the rich open tracery, which, like a fine lace-work, finishes the whole.

The choir presents but little worthy of notice, except a most beautiful group at the high altar, representing the assumption of the Virgin, and executed in Carrara marble. This would have been utterly destroyed at the Revolution, had not a citizen of Amiens, with great presence of mind, decorated it with the tri-colour, pretending that the principal figure was the Goddess of Reason. As to the rest, the hand of pretended "improvement," in 1772, robbed the choir of its ancient beauty; and while revolutionary fury spared the rich stained glass and the beautiful screen, the Chapter of Chartres demolished the splendid shrines, and the venerable adornments of that altar, before which St. Louis had knelt, where Philip the Fair had offered the trophies of his victory at Mons en Puelle, and at which Henri Quatre received the crown.

THE END.



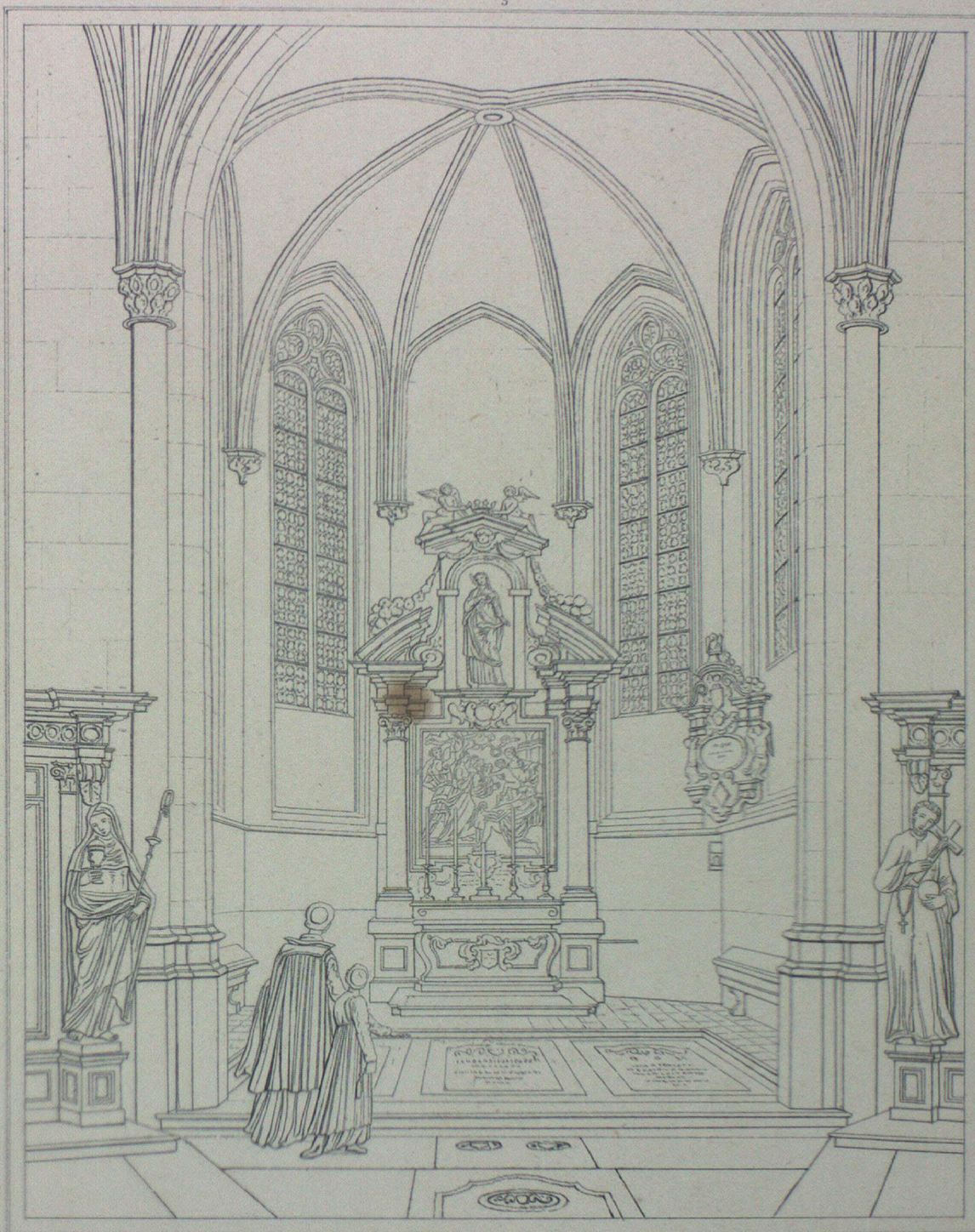
NAVE OF THE CHURCH OF ST JAMES. ANTWERP.





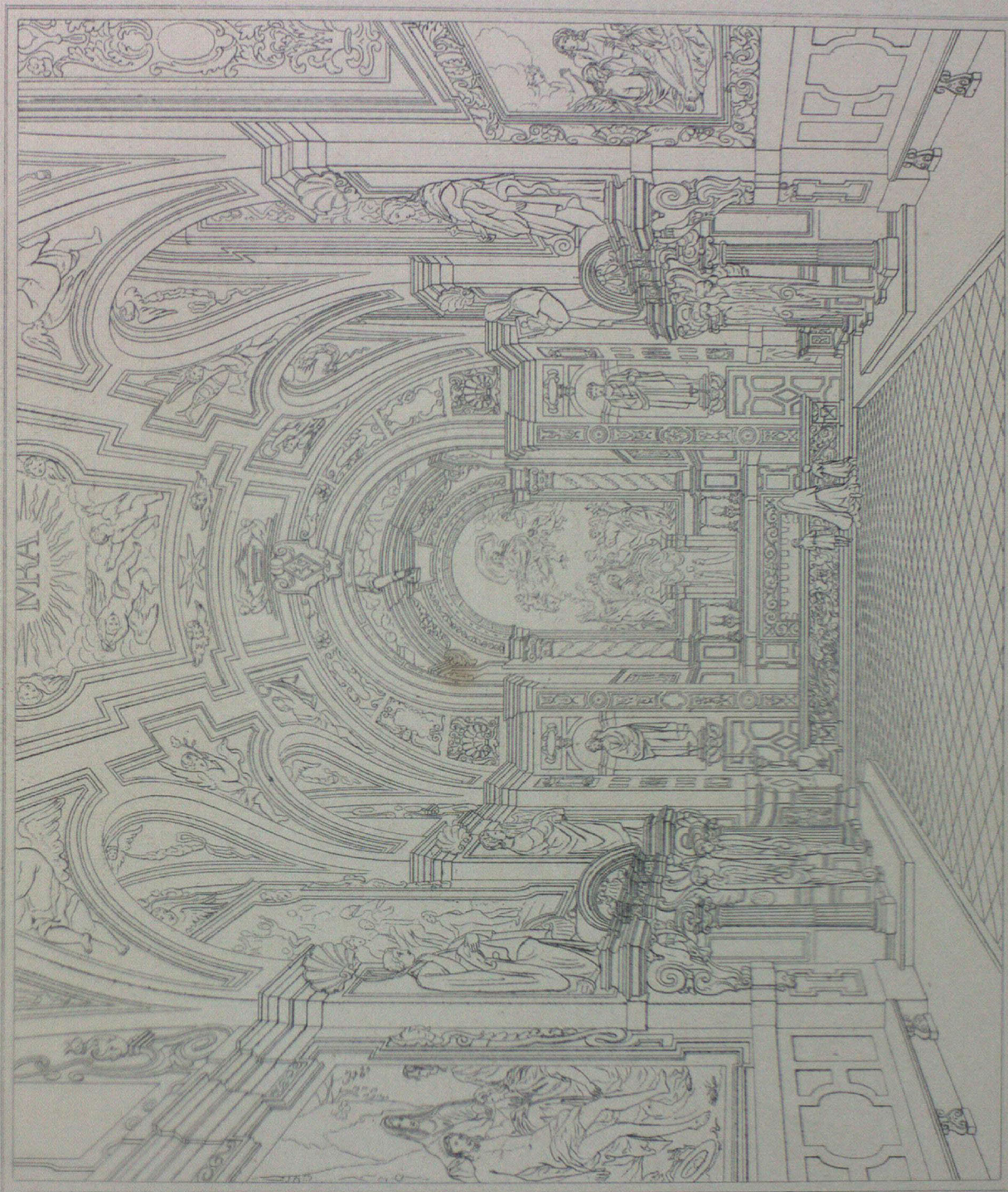
c. Wildt del.

ALTAR OF THE HOLY SACRAMENT, IN THE CHURCH OF ST JAMES, ANTWERP.



C. Wild del.

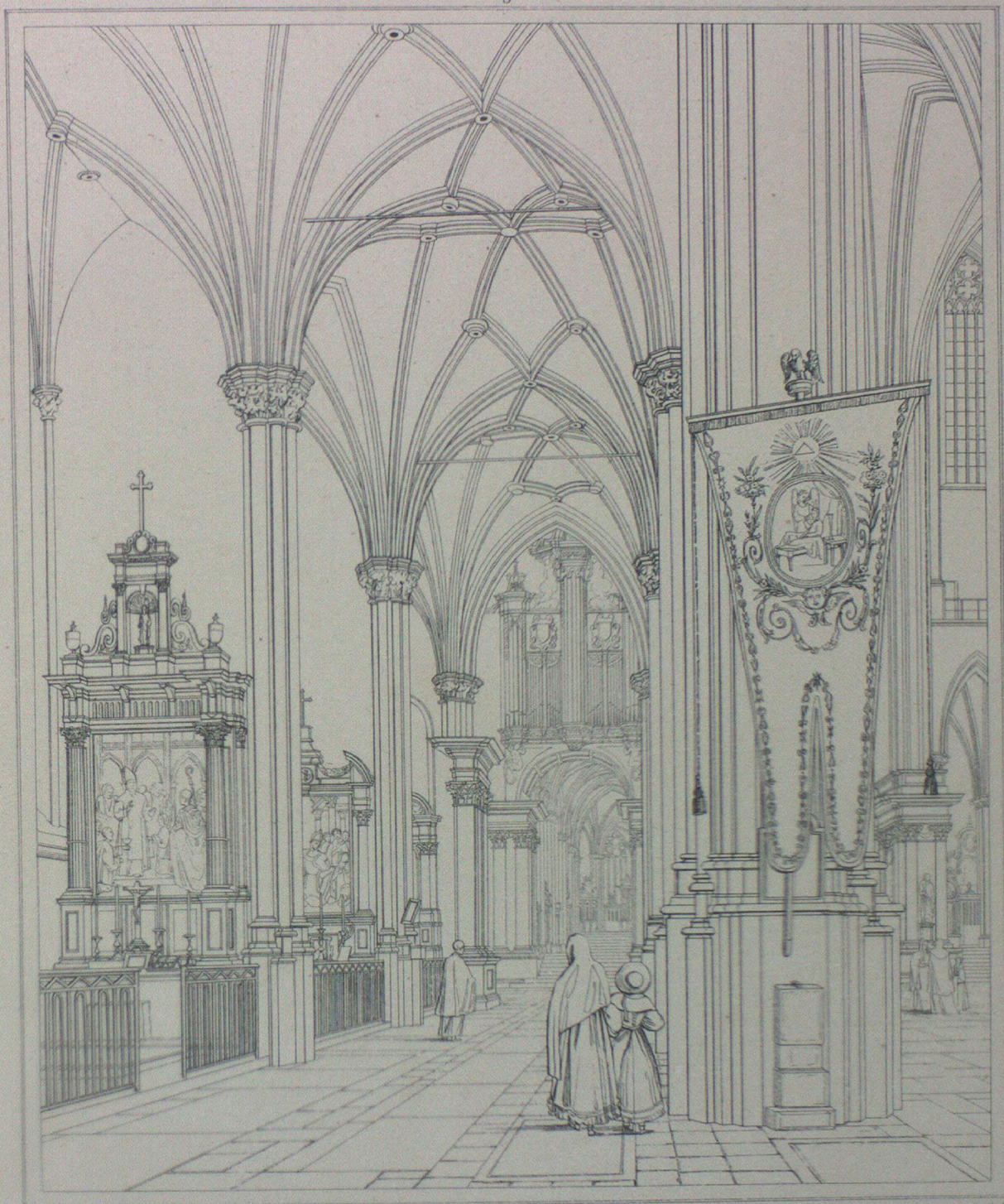
THE SEPULCHRAL CHAPEL OF RUBENS, IN THE CHURCH OF ST. JAMES, ANTWERP.



John Lee design

CHAPEL OF THE VIRGIN IN THE CHURCH OF ST CHARLES OF BORROMEO, AT ANTWERP.

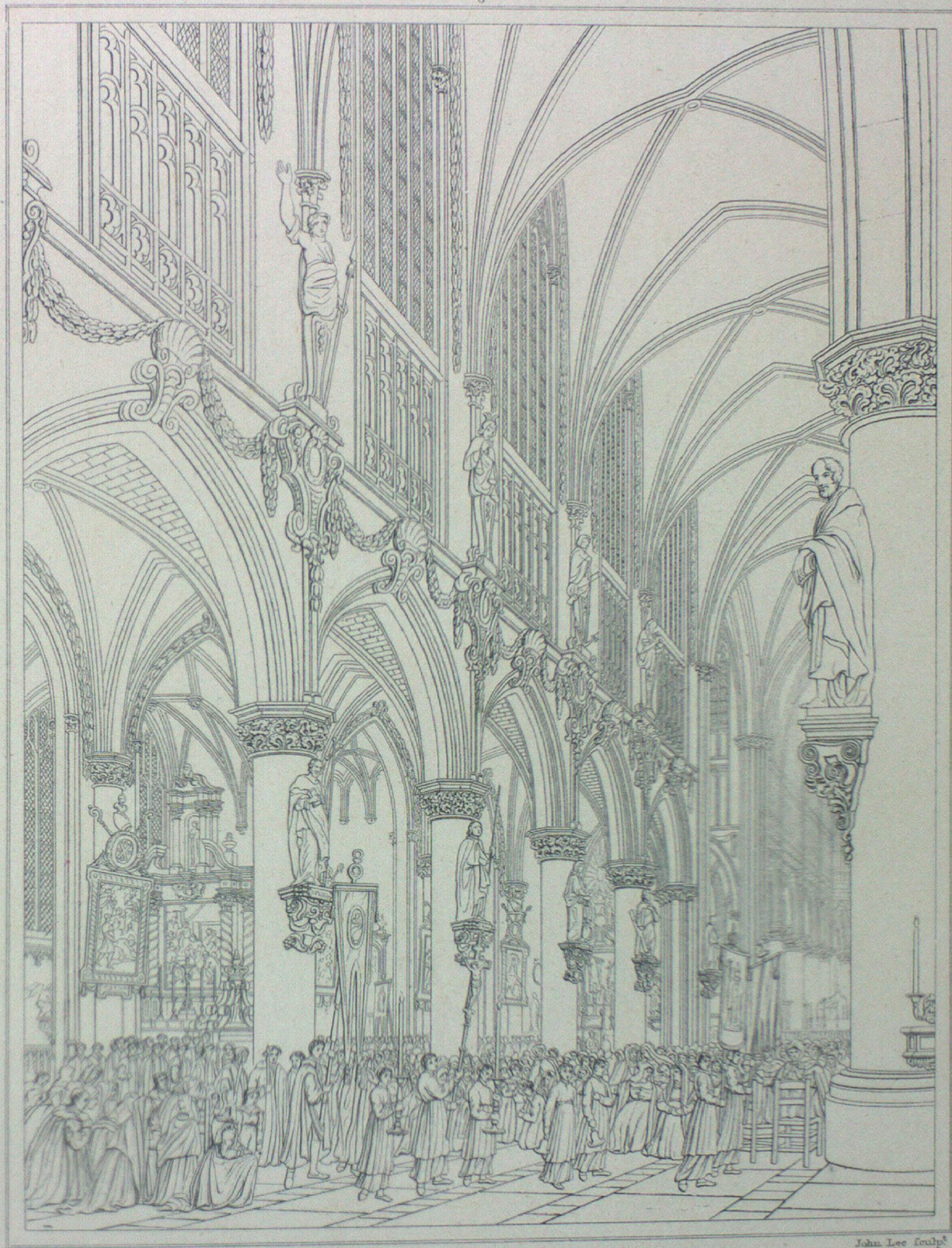
C. Webb del.



C. Wilson del.

T. Kearns sculp.

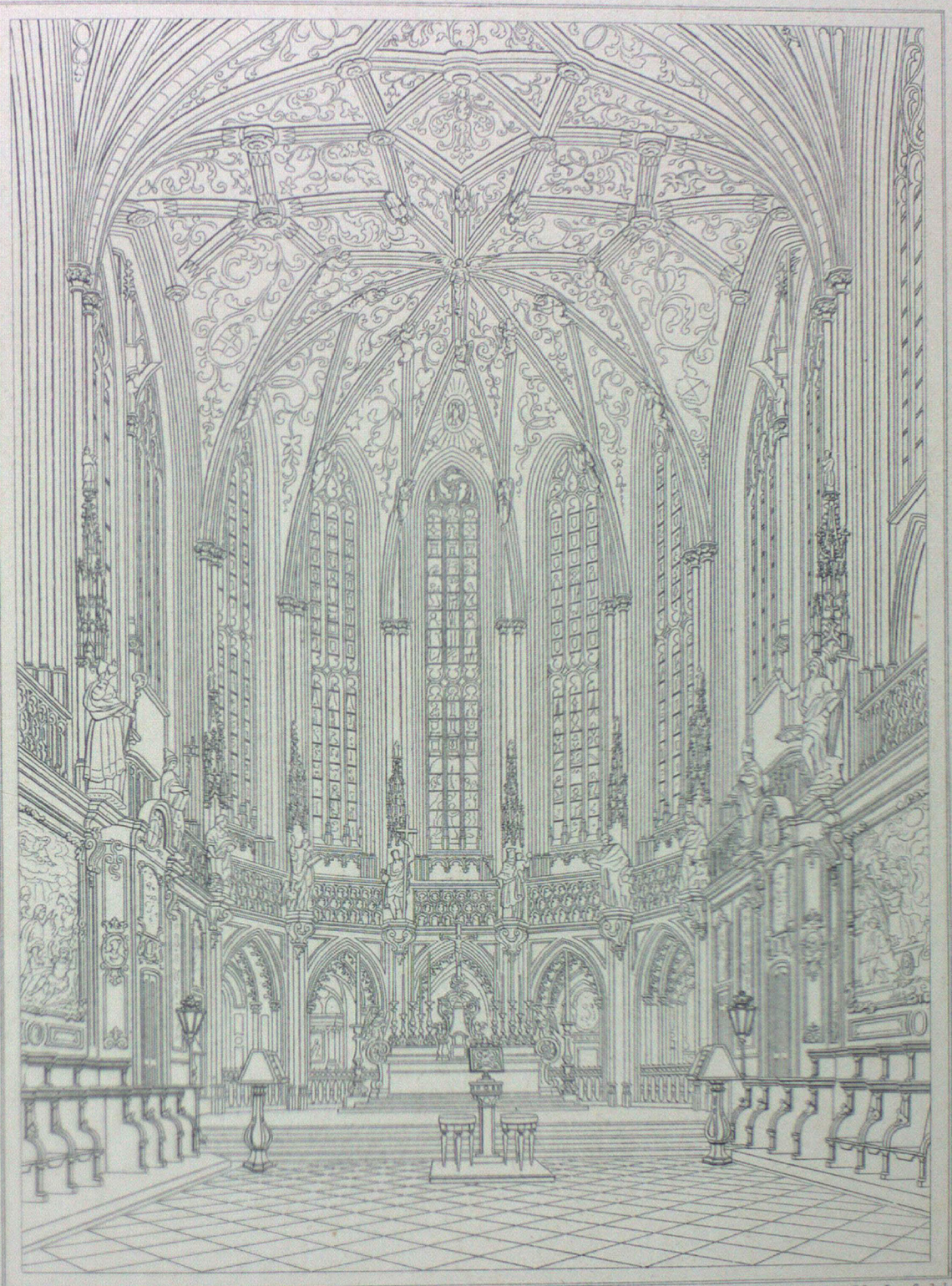
VIEW IN THE CHURCH OF ST BAVON, GHENT.



C. Wild del.

John Lee sculp.

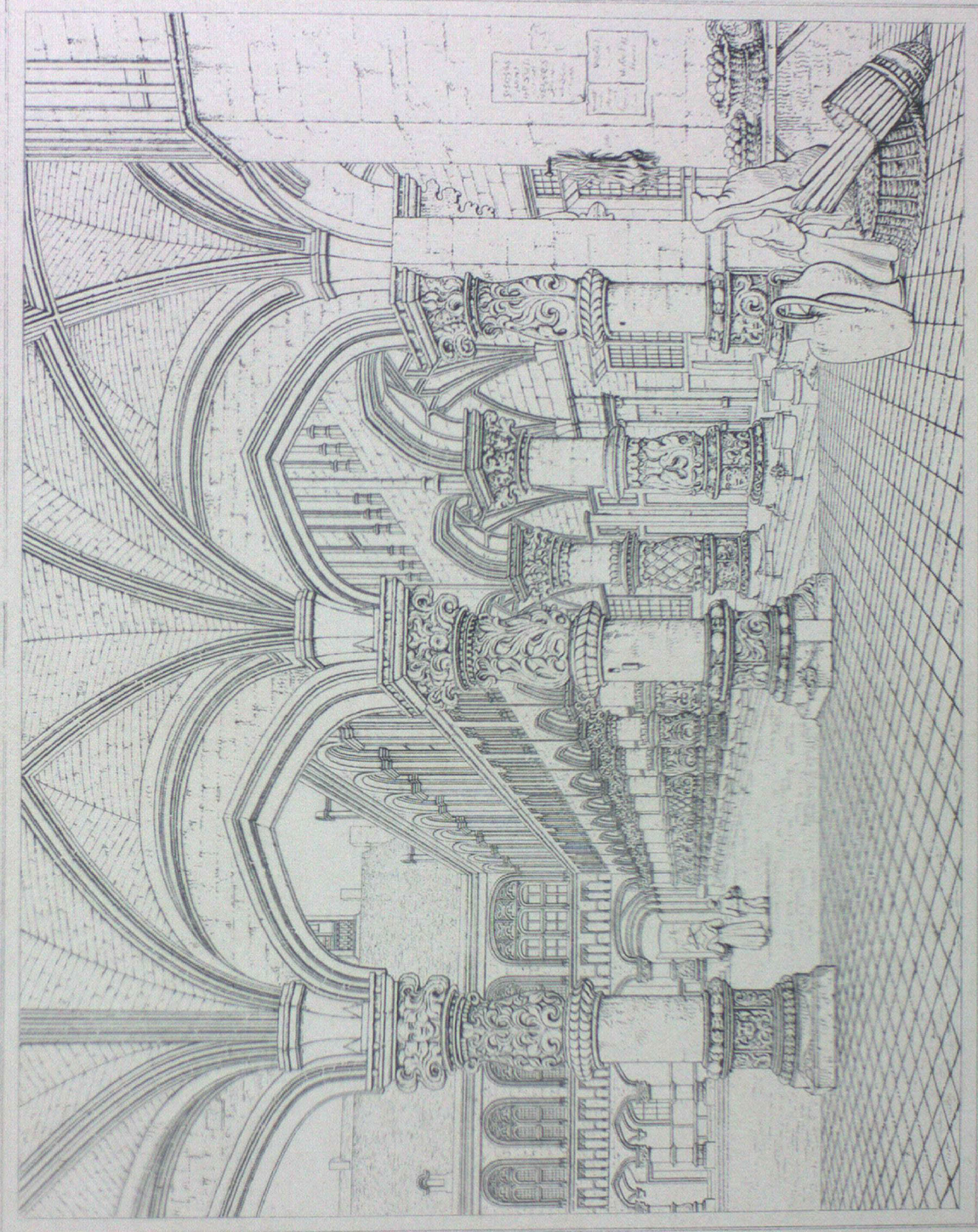
VIEW IN THE CATHEDRAL CHURCH OF MECHLIN.



C. Wolff del.

John Lee sculp.

CHOIR OF THE CHURCH OF ST JAMES AT LIEGE.

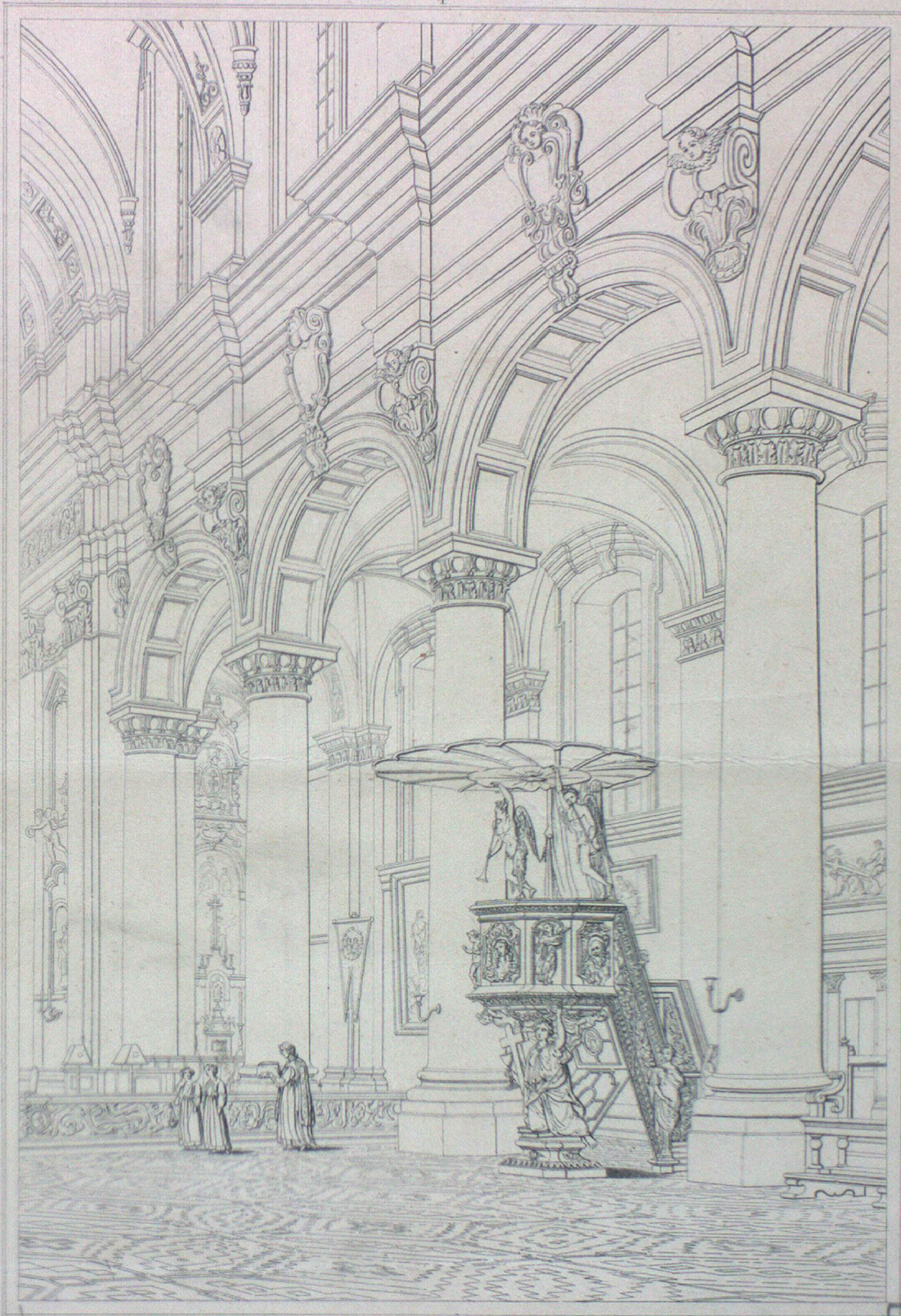


C. WILKINSON del.

G. RANDEL sculp.

QUADRANGLE OF THE EPISCOPAL PALACE AT LIEGE.

1699
Bulldog



C. Wild del.

J. Le Roux sculp.

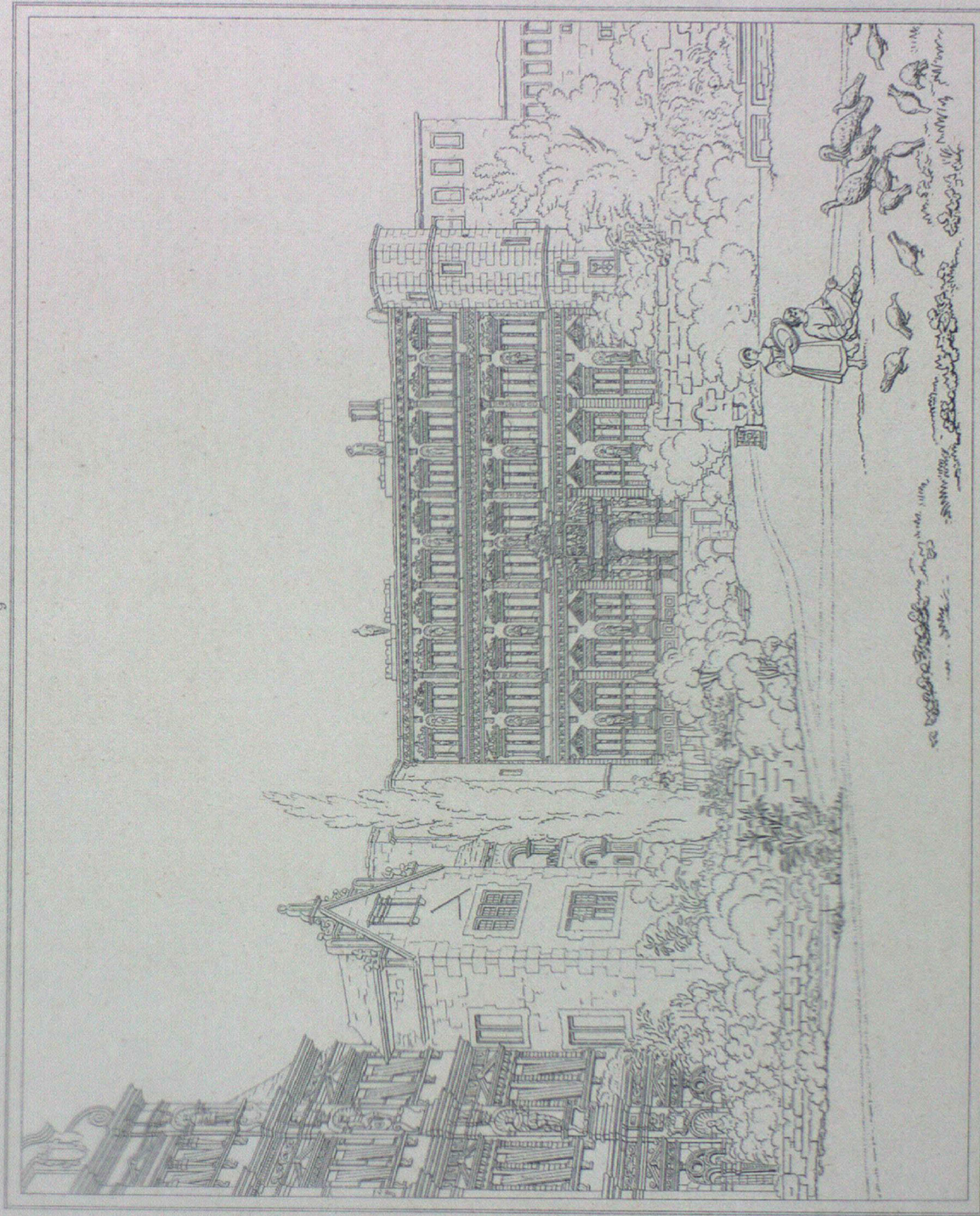
4 1/2 inches
VIEW IN THE CHURCH OF ST ANNE, BRUGES.



30/3/25

Example of Arch. grandeur
by Ch. Wild.

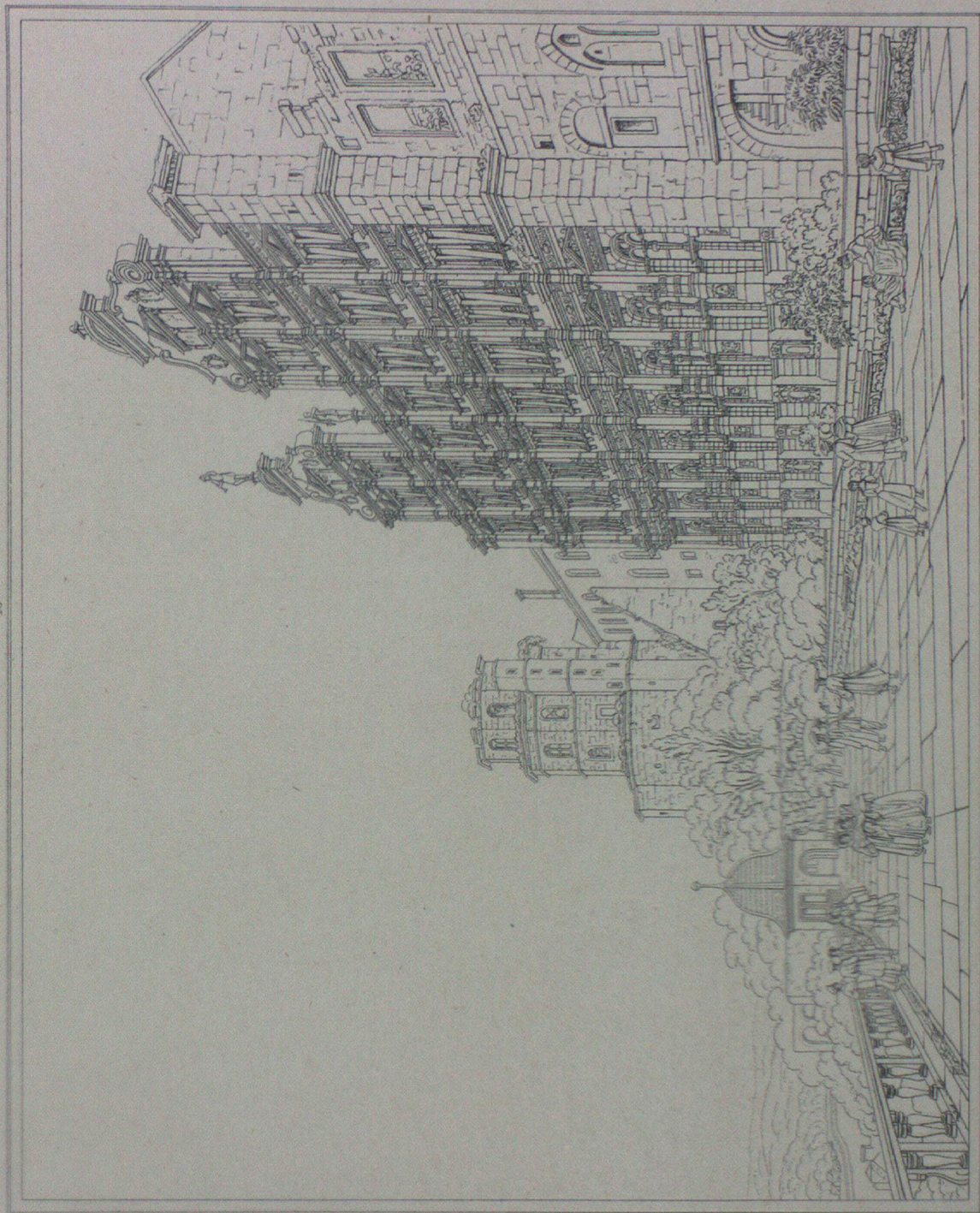
(1811)



C. Wolff del.

RUIN OF THE KNIGHTS HALL IN THE CASTLE OF HEIDELBERG.

J. Lee sculp.



J. Lee Sculp^d

C. Weber del^t

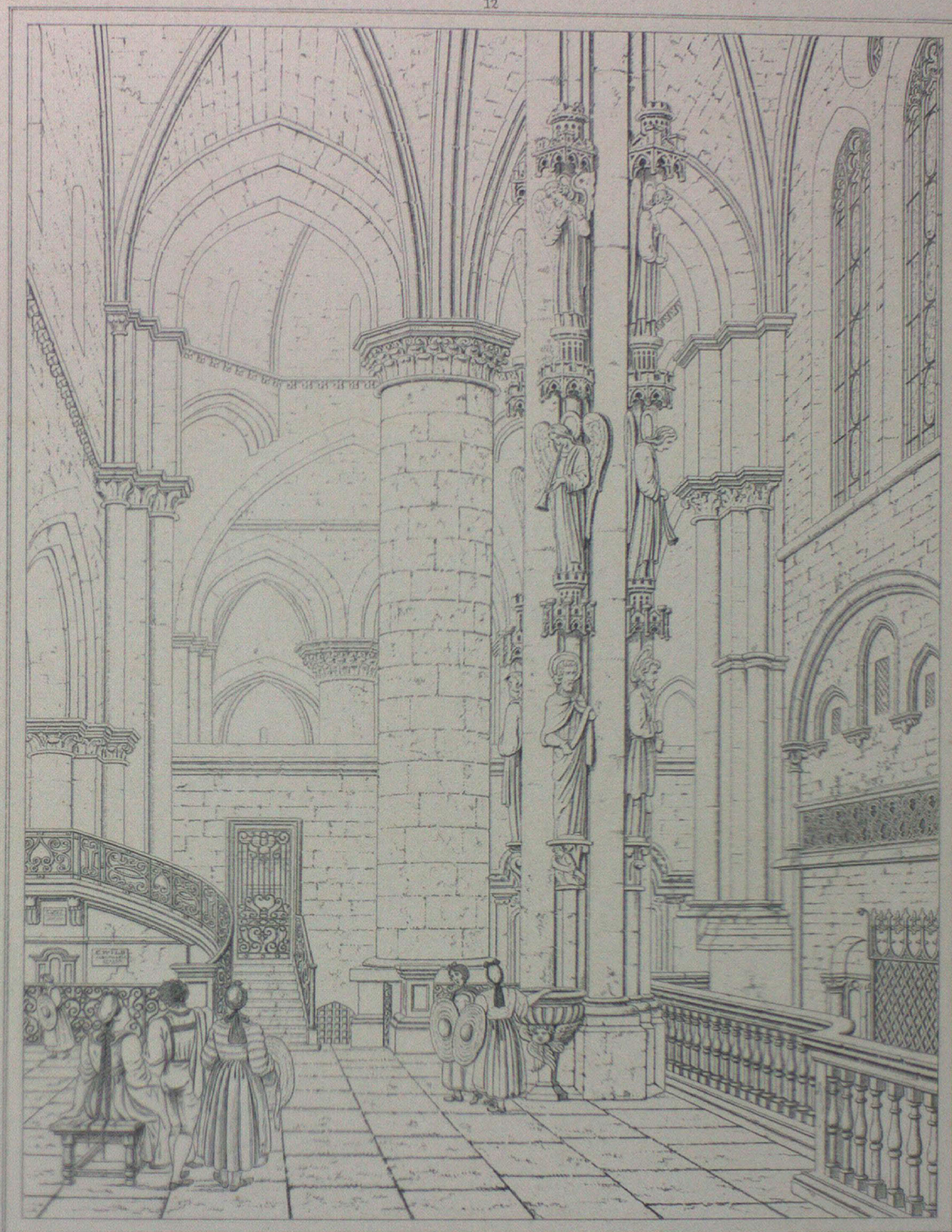
TERRACE FRONT OF THE CASTLE OF HEIDELBERG.



C. WELLS del.

J. Leo sculp.

STRASBOURG.



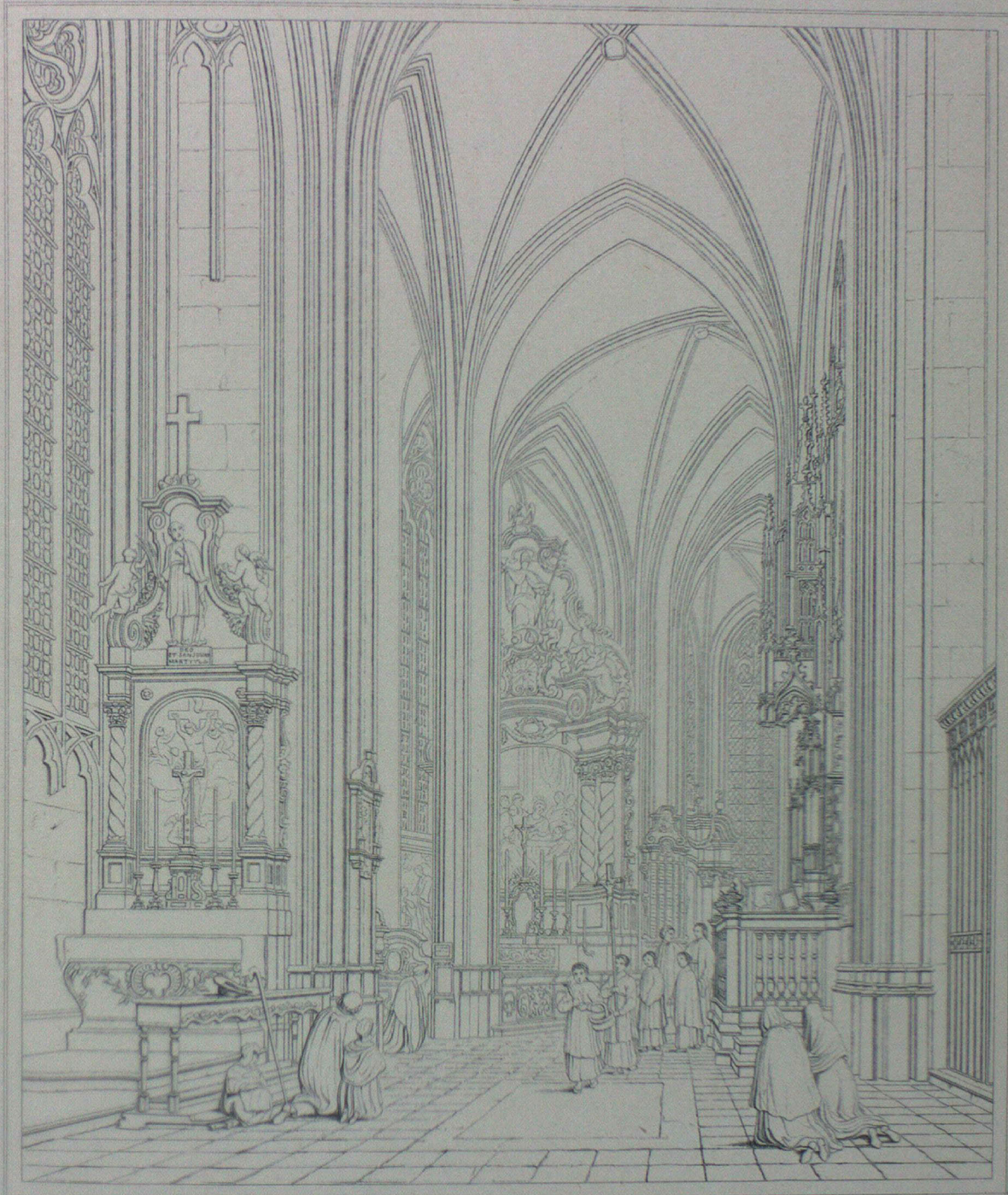
SOUTH WING OF THE TRANSEPT OF STRASBOURG CATHEDRAL.



C. Wild del.

John Lee sculp.

THE MANSION HOUSE, LOUVAIN.



C. Wild del.

John Lee sculp.

NORTH AISLE OF THE CHOIR OF THE COLLEGIATE CHURCH OF ST. PETER, LOUVAIN.



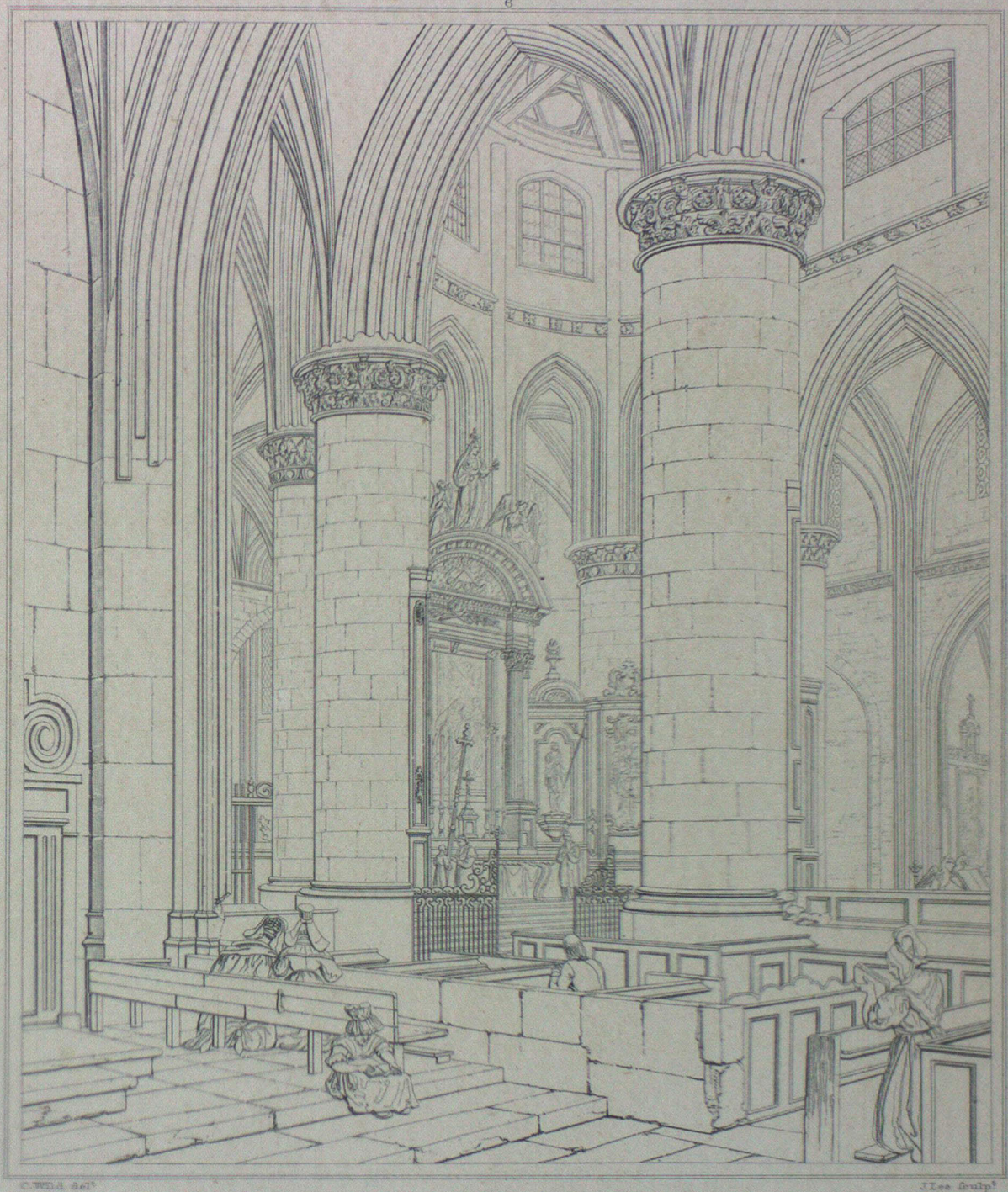
C. W. 314 del.

John Lee sculp.

VIEW IN THE NAVE OF THE CHURCH OF THE BAREFOOTED CARMELITES, GHENT.



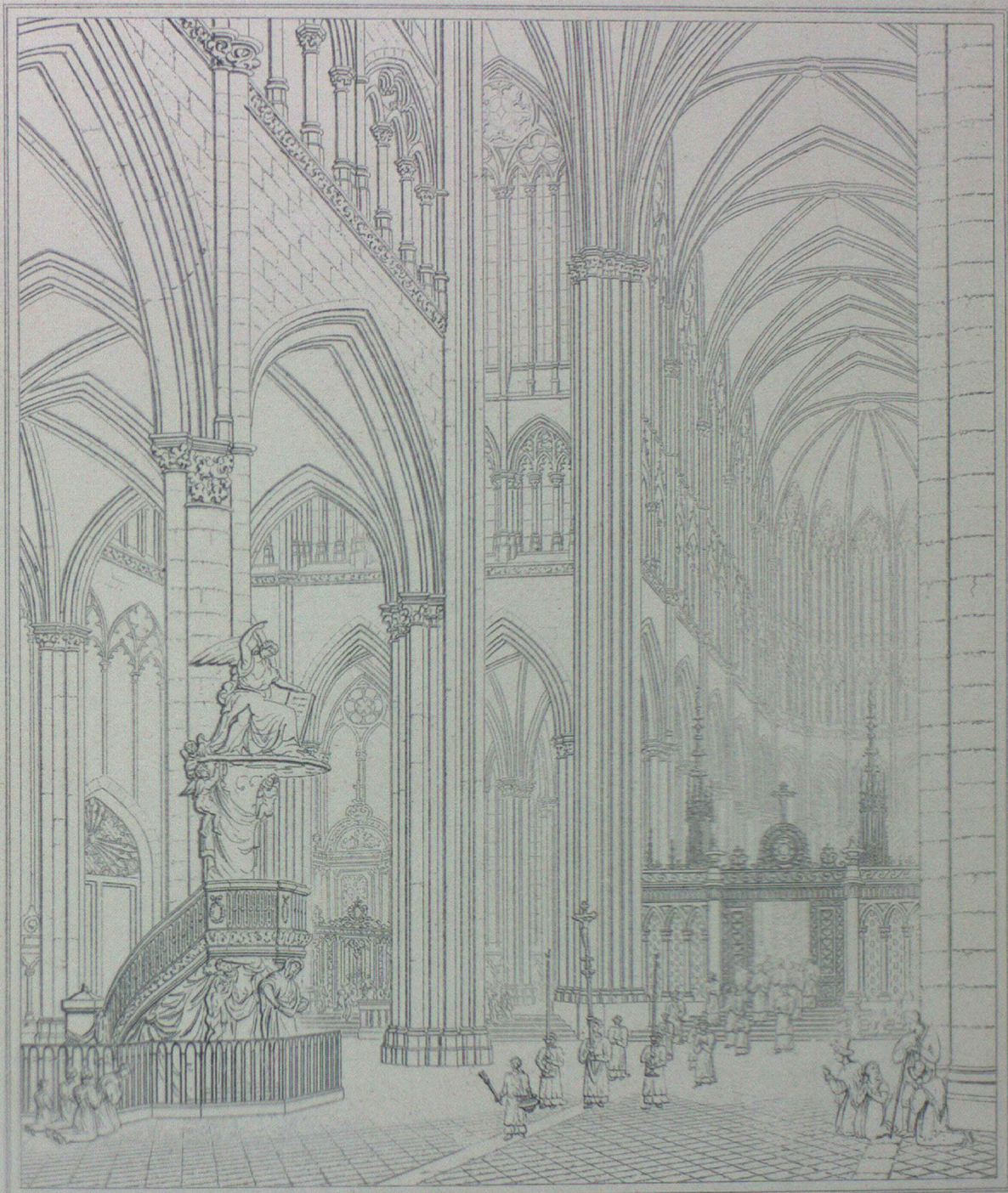
HÔTEL DE BOURGHEROULDE, ROUEN.



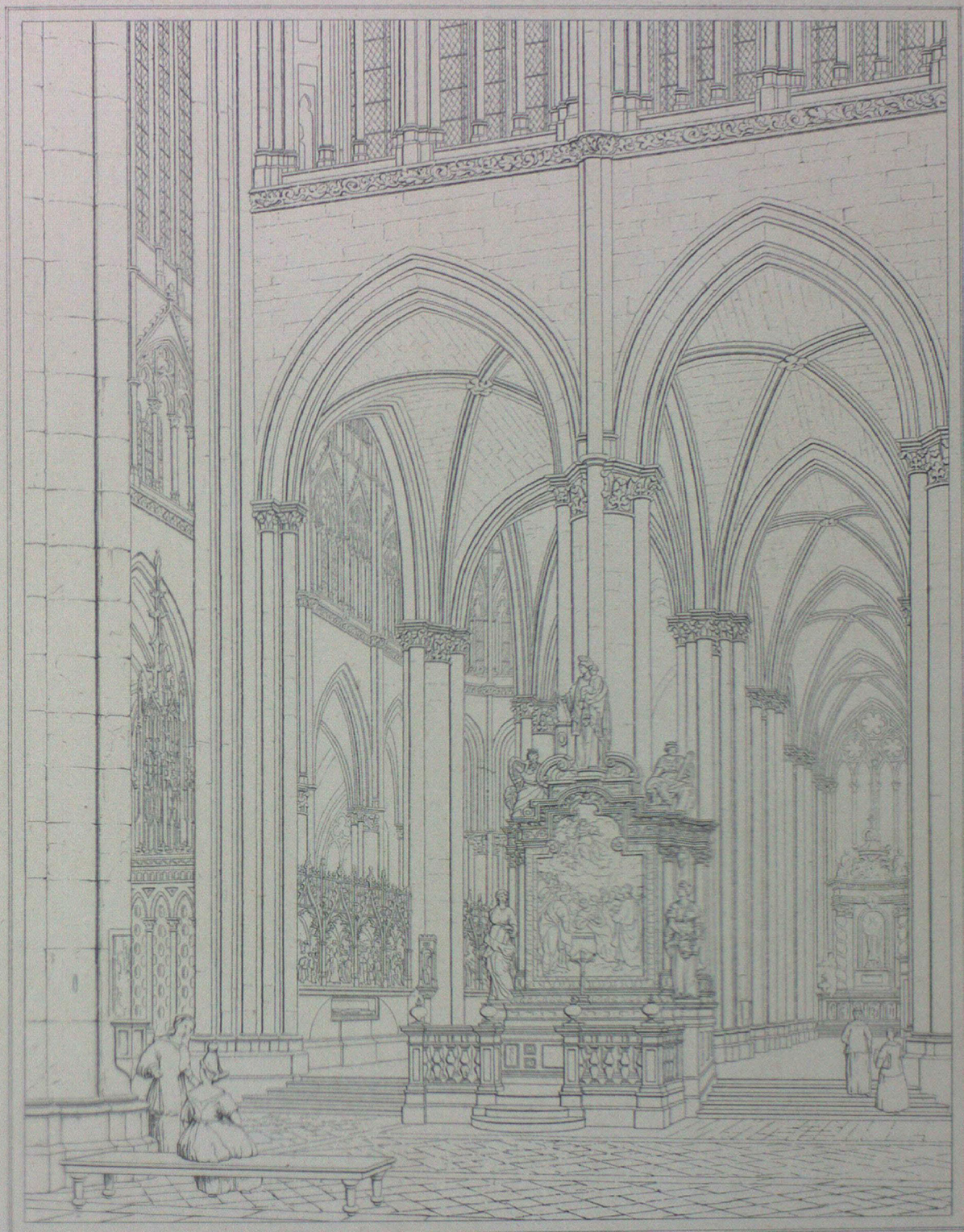
C. Webb del.

J. Lee sculp.

INTERIOR OF THE CHURCH OF S^t REMI, DIEPPE.



PART OF THE NAVE TRANSEPT & CHOIR OF THE CATHEDRAL OF AMIENS



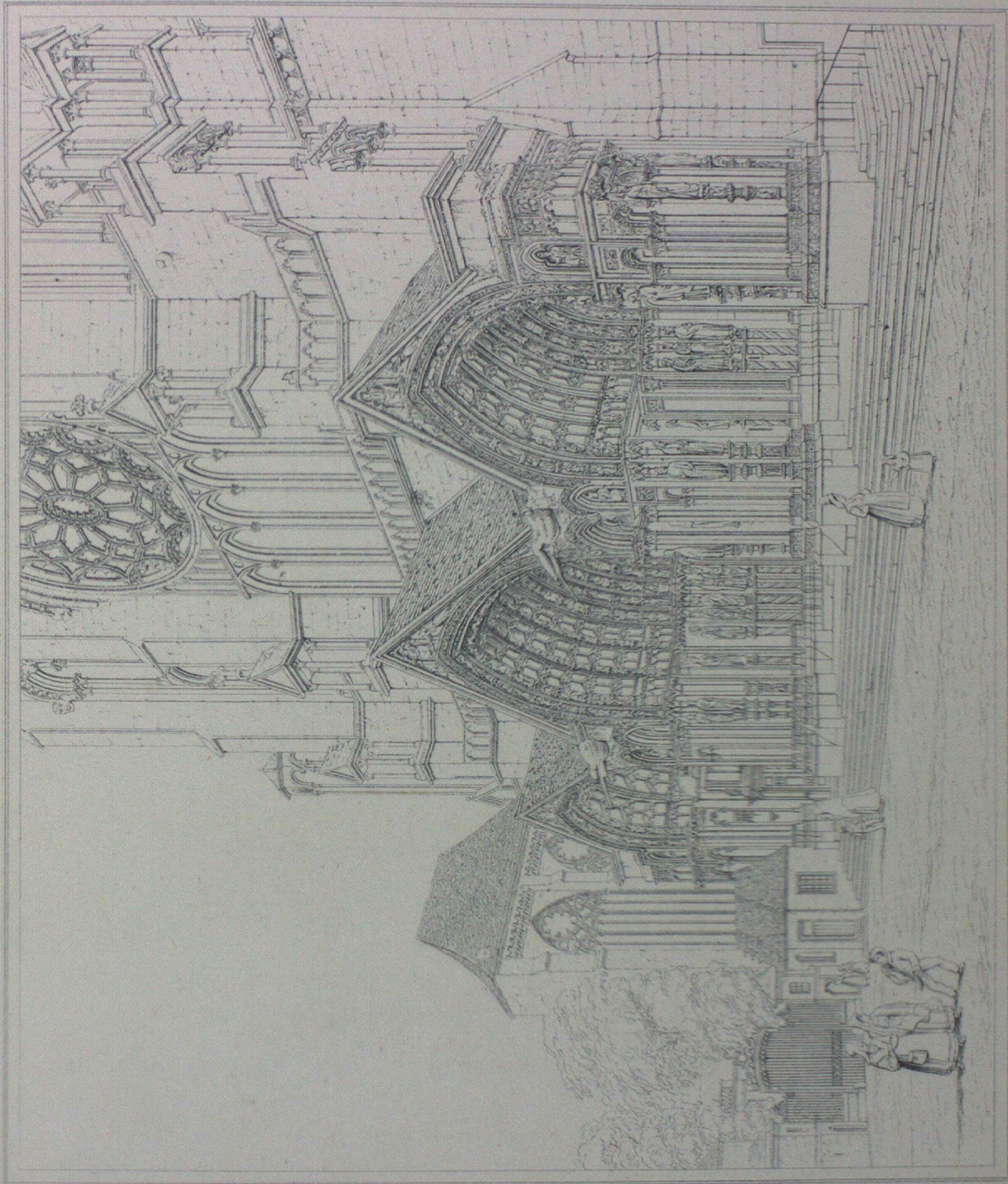
C. Webb del.

J. Lee sculp.

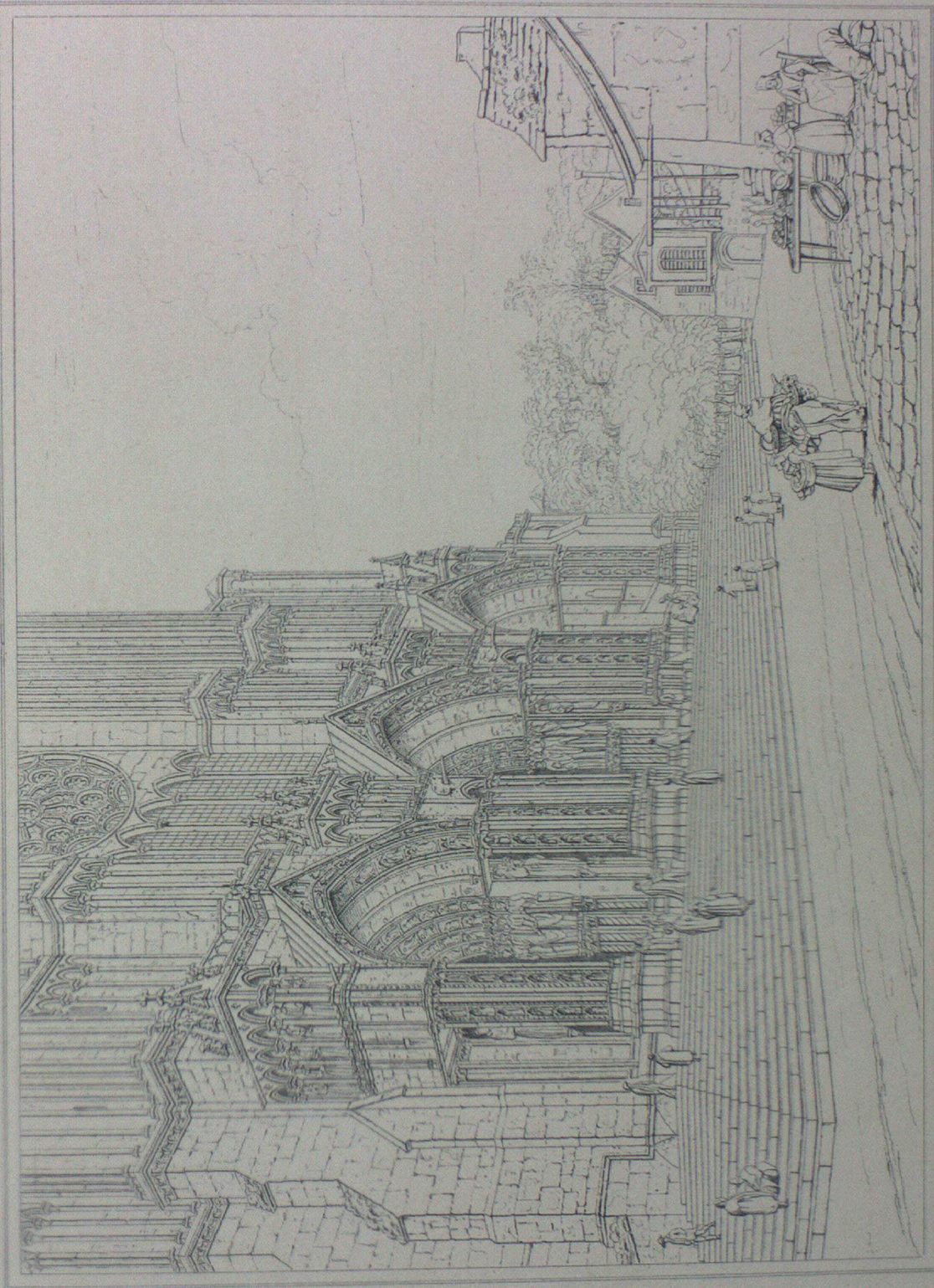
CHAPEL OF NOTRE DAME DU PUY, IN THE SOUTH TRANSEPT OF THE CATHEDRAL OF AMIENS.



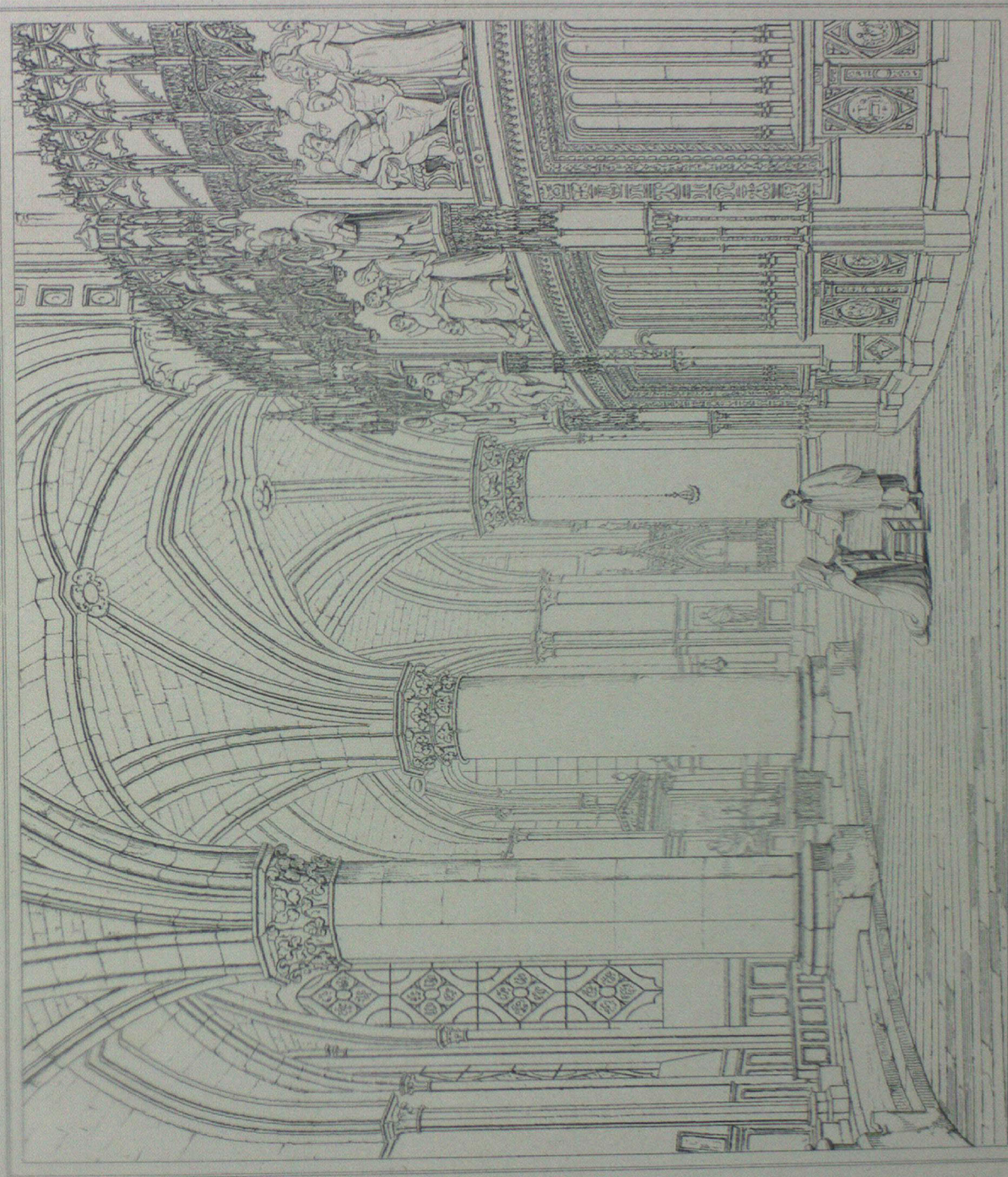
THE CATHEDRAL WITH THE PORTE CHATELET, CHARTRES.



NORTH PORCHES OF THE CATHEDRAL OF CHARTRES.



SOUTH PORCHES OF THE CATHEDRAL OF CHARTRES.



NORTH AISLE OF THE CHOIR, CATHEDRAL OF CHARTRES.

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